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THE  
ART-JOURNAL.



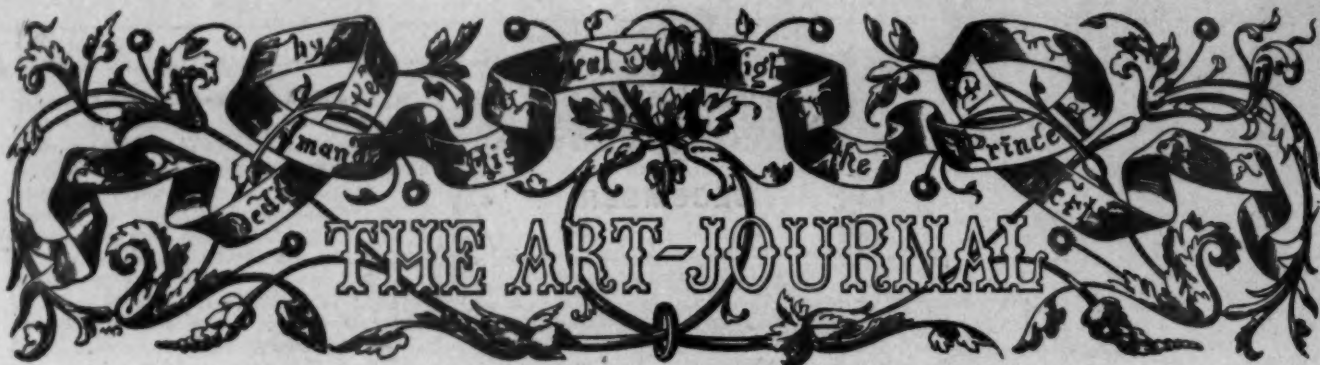
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## THE ILLUSTRATIONS.

1. THE JÄGER. Engraved by C. H. JEENS, from the Picture by P. FOLTZ, in the Royal Collection at Osborne.
2. EVENING IN ITALY. Engraved by E. GOODALL, from the Picture by T. M. RICHARDSON, in the Royal Collection at Osborne.
3. ETON COLLEGE. Engraved by J. REDAWAY, from the Picture by W. EVANS.

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During the coming year the Works in Sculpture engraved will consist, chiefly, of Portrait Statues; these cannot fail to have much value, not only for the classes who will be especially interested, but for the general public, inasmuch as they will be of British worthies who have been benefactors to the nation: among others, we may name those of WILBERFORCE, JENNER, NAPIER, MOORE, CAMPBELL, &c.

We have prepared for the volume for 1858 a series of papers, from the pen of an accomplished writer, on the subject of Sea-weeds, with a view to suggestions for Art-Manufacture. These papers will be, of course, illustrated.

A series of articles will also be issued, written by the author of "Tintoretto and his Works."

Among the earlier Memoirs of Contemporary British Artists, will be those of ROBERTS, LEWIS, LINTON, HARVEY, and LE JEUNE.

THE ILLUSTRATED BOOK OF THE THAMES, by Mr. and Mrs. S. C. HALL, will be continued throughout the year.

A series of illustrated papers has been prepared by F. W. FAIRHOLT, F.S.A., entitled "The Tombs of British Artists."

ORIGINAL DESIGNS FOR MANUFACTURERS, ORNAMENTALISTS, ARTIZANS, ETC.—It is doubtless within the recollection of very many of our subscribers that, about six or seven years since, we engraved and introduced into our pages a series of original designs adapted to the purposes of manufacturers and ornamentalists of every kind. This plan we are about to resume. To enable us to carry it out, we invite the assistance of ARTISTS and ORNAMENTAL DESIGNERS, from whom we shall be glad to receive original drawings of objects that come within the range of Industrial Art. As it is proposed to purchase such drawings as are offered to us, and of which we approve, they will become, when engraved in our pages, public property, our chief objects being to aid the manufacturer, and to develop the artistic taste and skill of the designer, especially of those who may be studying in the various SCHOOLS OF ART throughout the country; to the attention of the latter class we would particularly direct this notice. It would be strange, indeed, if after all the Art-instruction afforded by these schools during the last few years, some practical fruits of the teachings are not evidenced: it will give us much pleasure to be the medium of exhibiting progress in the "Department of Science and Art."

In answer to Correspondents, we think it right to observe that it does not necessarily follow that a new Subscriber to the ART-JOURNAL need obtain any preceding volumes of the work, although it may be desirable that he acquire the volumes for 1855, 1856, and 1857, inasmuch as the Engravings from the Royal Galleries were commenced in January, 1855.

THE VERNON GALLERY is contained in the Six Volumes preceding the Volume for 1855, i.e. those from 1849 to 1854, both inclusive. These volumes may be obtained of the publisher. But the preceding volumes have long been "out of print," and, when they can be obtained, must be purchased at prices higher than the original cost.


Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to J. S. VIRTUE, Cottage Place, City Road; 26, Ivy Lane, City; or to 4, Lancaster Place, Waterloo Bridge, Strand.

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## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1857.



**T**HE Twentieth Volume of this Work is completed by the present Part: we commence the Twenty-first with the New Year. While the retrospect is cheering, we trust and believe the prospect is not less so: ART has largely progressed in England, Scotland, and Ireland, during the past twenty years. There are now no privileged classes to whom it is an enjoyment from which others are debarred; its advantages may be obtained by all who desire them. It is a Teacher of the many, and not of the few. Its lessons have been so widely disseminated, that the Artizan and the Villager may command all, or nearly all, the resources which, until recently, were regarded as appertaining to the high-born or the rich.

Those who give consideration only to the Present, and do not revert to the Past, may find much that requires improvement; but a comparison of the two is undoubtedly encouraging and hopeful.

Our Subscribers and Readers will permit us to believe THE ART-JOURNAL has contributed to this advancement. Such belief is, indeed, the best recompence of our labours, although we are grateful for the large amount of support we receive, in the conduct of a Work that has continued during twenty years under the superintendence by which it was commenced, when its resources were far less extensive and its means of aiding progress comparatively weak and few.

Those who have consulted and confided in us so long, will not need an assurance that our efforts will be in no degree relaxed. An examination of the Volume which this Part concludes cannot fail to show we have availed ourselves of every Power that can maintain the position we occupy—alone in Europe. While in the general conduct of the Journal no material changes will be looked for, we may announce several improvements as evidence that we are perpetually striving to keep pace with public requirements, and minister, by every available means, to the wants and wishes of all to whom Art, in any one of its many ramifications, is either a luxury or a pursuit.

## THE ART-TREASURES EXHIBITION.

## ITS OBJECTS AND RESULTS.

IN the middle of October last the ART-TREASURES EXHIBITION at Manchester ceased to be a present reality, and was transferred to that wide domain over which history presides. And before the same month had finally closed, the executive committee submitted to the gentlemen who had provided the guarantee fund, a Report of the financial results of the Exhibition, together with certain resolutions which were cordially adopted.

The Report showed that the actual expenditure had exceeded the actual receipts by £1000; and that an additional sum would be required to enable the committee to offer some special acknowledgment for the services of certain officials connected with the exhibition, and also to defray the charges attendant upon the restoration of the Art-treasures to their several proprietors. On the other hand, the exhibition building, which may be estimated as calculated to produce at least £10,000, remains in the possession of the committee. Thus the exhibition will prove to have left the guarantee fund intact, and more than this, to have produced a few thousand pounds in the form of a surplus. The Report, as might have been expected, was considered satisfactory. This sentiment was expressed in the "Resolutions" to which we have alluded. In these resolutions also, the generous liberality of the owners of the Art-treasures was cordially recognised; a justly-deserved tribute was paid to the various individuals who had, in a pre-eminent degree, contributed to the success of the project; and it was further suggested that the surplus money should be applied to the establishment of some memorial of the exhibition. We propose now to consider under what form the Art-Treasures Exhibition, held in Manchester in the year 1857, may be most worthily, and, at the same time, most consistently commemorated. Such a consideration will involve at least a glance at the general subject of the Art-Treasures Exhibition itself.

Unlike the great exhibitions, its predecessors, the assemblage of works of Art at Manchester, in its very title, assumed the loftiest intellectual position. It was composed not of the productions of the industrial arts, whether in their simpler condition or in their highest development, but of such objects only as could be claimed to be entitled "Treasures of Art." From the present age, and from men now living or but lately passed away, this exhibition would accept only works of high Art, and of these for choice specimens alone would there be a welcome. But the past was called upon to open its Art-treasury. The masters in Art who worked, whether with the brush or the graving-tool, in the olden time, were summoned to produce their noblest achievements, that they might be associated with the costliest productions in enamel and the precious metals, and in ivory, and wood, and iron, and glass, and porcelain. It was to be the distinctive characteristic of this exhibition that in the department of Art-manufacture, the objects exhibited should consist rather of authorities than of specimens—of authorities which the past has bequeathed for study, and guidance, and encouragement, rather than specimens of what the present is actually producing. And all these various works of Art—pictures, sculpture, engravings, armour, plate—with their long array of allies, were found to be readily obedient to the summons which called them together. The great centre of modern manufacture without Art, invited the Art-treasures of the kingdom to a grand gathering, and the unprecedented

project was realised with a combined rapidity and success which can have astonished none in so powerful a degree as the very persons who devised the scheme and made the appeal. That Manchester should propose such an exhibition was surprising enough; but how much greater was the marvel that such an exhibition as was actually formed, should have established itself at Manchester! This was not a vast assemblage of manufactures exhibited by those who both made and sold them; on the contrary, the Sovereign, with the nobility and gentry of the land, here concentrated their most prized treasures. Most certainly the projectors of the exhibition deserve all honour for having made their applications in a form so irresistible, while at least equal honour is inseparable from those who were found to be ready to lend objects, so precious and so varied, in such extraordinary numbers.

The grand difficulty of the exhibition might have been considered to have been surmounted when the building was completed, and the various collections had been brought together beneath its roof. Admitting such an opinion to be correct, other difficulties scarcely of inferior magnitude remained to be encountered. All these collections had to be arranged, and when arranged, they had to be explained and made intelligible to the uninstructed and the inexperienced in Art; and besides these most serious considerations, the attendance of large numbers of visitors to the exhibition had to be insured. The exhibition itself would, indeed, be sure to attract certain classes of visitors; and these persons, who would not fail to be found within the walls of the Art-palace at Old Trafford, were precisely the individuals who would scarcely need the simplest catalogue to guide and assist them in their inspection and study. Two questions, however, would still remain to be solved,—the one whether Manchester would witness vast gatherings of very different classes, for the purpose of exploring this wonderful exhibition; and the second, whether such visitors, supposing them daily to throng the building, would acquire and retain any permanent impressions calculated to elevate, to refine, and practically to improve them? For this is the only true and consistent "memorial" of such a grand mustering of the Art-treasures of Britain,—that it should exhibit the practical tokens of its beneficent working in a more true appreciation of Art, and a more faithful application of Art, as Art, first in Manchester itself, and then throughout the length and breadth of the land. But we can scarcely indulge in the hope of witnessing the realisation of such a memorial. The Art-Treasures Exhibition has proved the practicability in this country of a project which elsewhere it would be the very wildness of enthusiasm even to desire. It has shown how rich we are, as well in treasures of Art, as in the liberality of those who will lend them for public exhibition. It has brought very many persons to Manchester who doubtless were in no slight degree surprised to find themselves there; and it has caused no less surprise to very many persons in Manchester that such things should be called Art-treasures, and being so called, should be so highly prized. And, having succeeded in realising a few clear thousands, the fact of the exhibition itself having once really existed, will be kept alive in Manchester memories, by means of some visible exhibition-memorial. But will Art be better understood at Manchester in 1858, and more duly appreciated, than it was in 1856? In years to come will Manchester manufactures show, in their fairer aspect, that the sunshine of Art has been diffusing its invigorating influence in the midst of them?

We have all along regarded the Manchester Exhibition with watchful, and also with anxious,





eyes. While it remained uncertain whether, in a strictly Manchester sense of the term, it might not prove a failure, we urged the national disgrace that such a result would produce; and when, as the days of the exhibition began to be numbered, we perceived that the number of visitors was gradually augmented, until the building was daily filled, there were none who regarded the altered aspect of things with more sincere gratification than ourselves. And yet we have never been able to persuade ourselves that, in the noblest acceptance, a success would be achieved. We have not felt, we could not feel, that Art really was *at work*, on a scale before untried, and with energy before never called into action. And to the very day which witnessed the close of the exhibition, we found it impossible to divest ourselves of the impression that there was a want of harmony between the exhibition itself and the locality in which it was formed. We have no special sympathies for centralization, nor do we desire to bring everything to London; but it is evident that in London alone could a national Art-Treasures Exhibition be really triumphant, because there alone it could be both understood and made intelligible. And who does not share with us in this conviction? None, certainly, but they who believe that at Manchester the Art-treasures there assembled exhausted their faculties for teaching.

One circumstance which, in the most powerful degree militated against the successful working of the Manchester Exhibition, as the greatest instructor that ever gave a lesson in England, was its own excessive excellence. This, at the first, may appear a somewhat paradoxical statement; on reflection, however, it will be discovered to be most strictly true. The exhibition was overwhelmed by its own splendour, its own grand richness, its own amazing variety and comprehensiveness. There was so much to be seen, that there was no time for studying. It was difficult even to look at all that might justly claim equal shares of attention; and in developing such a system of administration as alone would enable intelligent visitors to make the most of a few visits, or even of a single visit, and would so guide inquiring visitors that they might at least master something, the authorities failed absolutely. They were great with their guarantee,—they were more than successful in the formation of their exhibition; but here they came to a halt. From before the opening of the exhibition, it was clear that the *working* of their enterprise would prove too much for them; and in this all-important respect,—that they would not gather around them the cultivated intellect and the refined taste of the kingdom, in order that through such an agency they might work out the teaching of their Art-treasures. They had not an idea of anything of the kind. They had brought together those marvellous collections, and they were content with what they had done. Had any others besides themselves done as much? Wherefore, then, should they seek for farther aid or wider co-operation? Why tax themselves with the task of teaching people *how* to look at the exhibition, or of imparting to the exhibition itself the auxiliary faculty of conveying and impressing manifold lessons in Art? Wherefore should they undergo the burden of a widely extended courtesy, or the cost of a no less enlarged hospitality? Indeed, why do more, after the exhibition had been actually formed, than advertise it and take the visitors' shillings? This was the course which was carried out to the very letter. The exhibition was left to work as it best might, without any agency for working. The authorities and directors of the exhibition did not even attempt more than the production of catalogues, which visitors would be sure not to read, or which, when read, would do little more than either

awaken a curiosity that could not be gratified, or increase a perplexity already sufficiently distressing; and all aid and co-operation from beyond their own narrow circle were kept resolutely at a distance. Men of learning and of high reputation in Art, instead of a cordial and a glad reception, were not received at all, even when they volunteered their presence and their services. The few eminent persons who were necessarily invited to take a part in the preliminary arrangements, congratulated themselves when their duties had expired; and quitted Manchester with no very elevated idea of either its refinement or its hospitality. And now, in looking back upon this magnificent school of Art, the first impression that strikes the reflective observer, is the success with which its managers contrived to sever it from artists, and from all who are learned and experienced in Art. Neither can it be forgotten how "the public," when they visited the exhibition, were left to themselves to make of it what they could. Had it been definitively arranged that the collections should teach as little as possible, they could not have taught much less to the mass of the visitors. And now these things show their recoil. Already it is felt that the great lesson which Manchester has taught, is the total unfitness of Manchester for such an exhibition, and of such an exhibition for Manchester. We believe it to be an inevitable inference from such a conviction, that the organisation of a similar undertaking in London must be admitted to be an actual and an urgent necessity.

Possibly it may be considered by some persons, that the *teaching* of an Art-exhibition is but a secondary matter after all. Such persons would be content to leave the various visitors to draw for themselves their own inspirations; and those visitors who are content to look at such an exhibition without one thought of deriving from it any permanent impressions, they would permit both to come and to depart without bestowing upon them any farther trouble. This may have been our practice; and possibly it is this very practice that has placed us in our present position in the matter of Art. It is but too true that we have formed exhibitions upon principles which we have not cared to elucidate; and when we have collected worthy objects, and have worthily arranged them, we have considered our work done, without even placing labels upon the picture-frames. And as to such a system of criticism as would really *apply* our exhibitions to any higher purpose than mere passing amusement, we have not even contemplated attempting any such thing. But the great gathering of the Art-treasures was to have inaugurated a better state of things. There nothing was to be admitted which was of the second order of merit; there such arrangements were to be displayed as would impart a fresh and an energetic impulse to the collections themselves; there also it was to be shown that an Art-exhibition had a high and a noble purpose—nothing less, indeed, than the refinement of the national mind. It was in the power of the directors of the Manchester Exhibition to have realised all these admirable objects; it was in their power—that is, if they had chosen to adopt the only practicable means for attaining to such results. The grandeur of the exhibition may not be permitted to dazzle us when we take a retrospective review of what, in true reality, it was enabled, or rather was permitted, to achieve. In the first place, the mixed character of the collections themselves now comes home with painful associations to the mind of the candid and discriminating observer. Treasures of Art of priceless value were made to form incongruous alliances with many things which had no pretence to be considered treasures in any respect whatsoever. The collections, again,

were unnecessarily, and therefore inexcusably imperfect. The aim was to illustrate Art throughout the successive phases of its career. This was fairly well done with the drawings, and was well attempted with the engravings, but in the oil-pictures both artists and schools were far from being adequately represented.

And what are we to say respecting the arrangements? The old system of wearying monotony of lines was carried out with unsparing rigour. Grouping, except in unbroken continuity, was altogether disregarded. The object was to hang up rows of pictures, instead of bringing together the works of a great artist, or of some distinguished school, distinctly by themselves, and with void spaces around them. There were plenty of pictures which might have been spared, to produce the uncovered wall-spaces. And every picture (we cannot repeat it too often) ought to have been distinctly labelled with its subject, the artist's and the proprietor's name, the school of Art to which it might belong, and the period at (or about) which it was painted. The glass cases, with their truly wonderful contents, so far as the greater number of the visitors were concerned, might almost as well have been filled with artificial flowers. So completely were they wanting in even a good general classification, and so absolute was the impossibility for any persons not previously familiar with them to discover even what these cases contained, that it is unquestionably the fact that the finest collection ever formed of Art-manufactures has been dispersed without leaving any practical traces whatever of its having ever existed.

Thus it is common to find persons who consider that they studied the exhibition with care—educated and intelligent persons also—by whom the contents are regarded and spoken of as having been simply a collection of pictures, of different classes, in different styles. They have no idea that it was ever intended to extend the title of Art-treasures to the contents of the cases which they remember to have filled up certain parts of the central area of the building. They had no previous taste, as the phrase is, for "curiosities;" and there was nothing to impress upon them with any special interest in collections, which they would naturally regard in such a light. Nor was it much better with those visitors who were predisposed to regard with interest precisely such collections as had been brought together within these glass cases—unless, that is, they were familiar with and understood them well before. The extraordinary character of these collections, consequently, was lost, except to the initiated few; and now that they are dispersed, it can be only by a few that their worth will be remembered, or even their treatment lamented. When these collections were formed, the object must have been to have shown in them the most perfect illustrations of Art under manifold forms of expression; and hence to have conveyed to the student of Art the most diversified, as well as the most valuable, teaching. How deplorable, therefore, the result, that, because there were none at Manchester who could deal with these "Treasures" of Art as Teachers of Art, they should have so signally failed to do what they possessed the power to have done so thoroughly! All these considerations—these examinations into the results of the different departments of the exhibition, taken in connection with the remembrance of the objects with which the various collections were formed—these things lead us to sum up, in a single question, our reflections upon the teaching of this truly great exhibition—for in this instance, at least, an exhibition was formed for the express purpose of being a teacher—What has it done? The question is best answered by putting another—What could it do? The exhibition itself was capable of conveying, with commingled



authority and attractiveness, precisely the instruction in Art which at the present time is so urgently needed. It could have at once exemplified and impressed the fact of the universal applicability of Art, and the never-failing advantage of its consistent influence. It could have demonstrated both the consistency and the salutary operation of that law of excellence,—that manipulative dexterity and skill must be subordinate to the faculties of invention, and thought, and design. It could also, under peculiarly favourable conditions, have conducted the study of design through the comparison of similar works as they were produced at different periods. The works, of whatsoever kind, which past ages have preserved and transmitted to ourselves can only develop their full instruction through a comprehensive comparison. And the intelligent and thoughtful student, with the means for such comparison placed before him and pressed upon his attention, will thus trace out for himself a course of action which will be sound, because based upon authority, and at the same time free to expatiate beyond the control of arbitrary systems. We stand greatly in need both of such means for study, and of such study as will elevate the character of the designs which are produced in our manufactures. It is true that much has been accomplished upon this very point, and that even more is diligently sought after; and yet we are improving in design for manufactures more in treatment than in character; we deal too exclusively with the teaching that lies within a narrow circle, forgetting that Art expands its instruction over a wide range, as well of time as of subject, and that the wise student of Art will gather together for his improvement all that is really noble and truly excellent. Has Manchester, from her Art-treasures, treasured up for herself, and also for us all, those principles of Art which will raise the head-work of our manufactures to its rightful supremacy over the hand-work—principles from which really improved designs may be developed, and a higher tone in Art-feeling be established? When they reflect upon what their exhibition has really done,—when, after their own practical, and, therefore, sensible fashion, they weigh the results of their enterprise,—what will the Manchester merchant princes find in their hands besides the comparatively trifling balance at their bankers? They will not be content to count the number of visitors, and say 1,335,915 persons came to our exhibition,—for they cannot but know that it is not a throng of admiring gazers at pictures which rather bewilder them, or at statues of which they are somewhat suspicious, that constitutes a “successful result” from a great exhibition such as that at Manchester. There must be something permanent—something which will affect after times—something to which an appeal may be made as to a happy and a beneficial influence. A pillar or a statue, or even a public institution connected with Art will be of little avail at Manchester as a “memorial” of the exhibition, unless there be also, everywhere present and always in operation, some practically beneficial agency directly deducible from the exhibition itself. And it is here that we fear the exhibition will be found wanting, through the inefficiency of the system upon which it was administered.

The true aim of such an exhibition should be to kindle nobler sentiments, to teach men to observe with thoughtfulness, to lead them to the appreciation of all that is beautiful and admirable, and thus to induce in men's minds the determination either to impart beauty to the works of their own hands, or to cherish beauty in what other men may produce as a source of peculiar delight. But such sentiments and impressions will not arise from the mere inspection of collections of beautiful and admir-

able things. Beauty and excellence depend upon many subtle principles and latent combinations, besides being in some of their aspects patent even to the casual observer. And all this requires to be taught: at any rate, it is necessary to point out both that these things need to be studied, and the manner in which they may be studied with success. Again, men in general have very confused, and also decidedly abstract, ideas of beauty and excellence. They require to be led to the recognition of that beauty which dwells in felicity of association, and of that excellence which is produced from fitness of adjustment. They need to be trained in the modifications to which abstract beauty must be subjected when applied to human productions; and, at the same time, the lesson ought to be taught, and it may with ease be taught to them, that all human productions may, in their degree, be brought into harmony with all natural productions, through their possessing an appropriate beauty. The glass-cases at Manchester had much to say, and much that was well worthy of attentive hearing, on the subject of appropriate beauty: and, more than this, these lessons of theirs were of that eminently practical character which most readily comes home to the actual worker with the hands. But, how many, or rather, how few of the men who work with their hands have carried away from the Art-Treasures Exhibition such stores of precious teaching, as will constrain them to aim higher than heretofore, and will empower them to accomplish what before they never would have contemplated? These are the “memorials” which such an exhibition ought to establish—memorials, worthy of itself, and which might have been built up upon a strong foundation in our greatest manufacturing city.

Whatever the shortcomings of the exhibition that now has closed, and has dispersed its collections, it has not left us without both clear and forcible admonitions for our future guidance. We have learned, from what this exhibition has not done, how to deal with what it has left to be hereafter accomplished. We now understand that an Art-Treasures Exhibition closely resembles an army in the field: it is not enough for it to be composed of good materials, unless the good materials are well handled. And so, when we look forward, and would sketch out amidst the shadows of the future a gathering together of the Art-treasures of England at London, we assign positions of the first importance in our picture to those arrangements which will ensure for the future exhibition a masterly administration. Art and artists there will be associated in a noble confederacy. Every object exhibited will have its own peculiar office to discharge, and it will be placed in precisely the position which will best enhance the value of its teaching. And all who are most distinguished in the practice of Art, in Science, and Literature also, there will find an honourable recognition, and through their instrumentality the teaching of the assembled Art treasures will be accomplished. This is no visionary phantasy, but a sober anticipation of a great reality to come.

Meanwhile, we return again to Manchester; and while we regret that its exhibition certainly has not effected what it ought to have done, and might have done, we would strive to exalt to the utmost its actual results. Those who went for the express purpose of study, and who were able to search out for themselves that mine of intellectual wealth, know well the value of the Manchester Exhibition. It is at Manchester itself that we desire to witness corresponding impressions. The exhibition was not formed at Manchester simply because it is a wealthy, a populous, and an important city: on the contrary, Manchester was specially selected for the exhibition, with a view to the special

effect that the exhibition might have on Manchester. This effect, whatever it may prove to be, will in a great degree be measured by what their exhibition will have accomplished for the merchant princes of Manchester. By their example the population of their city and neighbourhood are necessarily influenced. Their impressions are sure to be widely communicated and keenly felt. And these gentlemen have taken a personal and a prominent part in this exhibition: they have visited it frequently, they have become familiar with its contents, and have enjoyed abundant means for gathering from it the richest stores of intellectual advancement. By giving evidence of having made such advance, they will most effectually erect a worthy “memorial” of their wonderful exhibition,—by showing that they have felt its influence, as well as been proud of its presence; and that they have imbibed its spirit, as well as guaranteed its solvency. It may indeed be well to apply any surplus fund to the establishment of some institution, in which Art may be taught at Manchester in its purity and its simplicity,—in its comprehensive spirit also, and its essential nobleness. Some institution of this kind might have been invaluable, as introductory to the exhibition of the Art-treasures. It will be inverting the natural and rightful order of things that the lesser good should arise from out of the greater; yet we may be glad to know that thus it will be. We may be content, and more than content, should the experience of this year prove to have wrought in Manchester the twofold conviction—that Art is a great principle, worthy of diligent, thoughtful and sustained study, and that without such study, Art cannot be truly understood. The teacher is indeed gone, and the eloquent voice can now be no longer heard: perhaps, while yet speaking, that voice failed to command attention with adequate impressiveness. Still, memory and reflection may do much. The very consciousness that grand opportunities have been treated with even comparative neglect, will sometimes arouse a spirit of inquiry unknown before. Thus, from what would have appeared profitless, a direct benefit may be deduced. It would be most sad were the Art-Treasures Exhibition to prove profitless to those who might and who ought to have gathered from it the more abundant profit; but any such sadness would at once give place to a happy hopefulness, were it to become apparent that the remembrance of this magnificent assemblage of works of Art had persuaded men to reflect concerning Art, and to desire to know what Art is, and what she can teach them. If it be thus, the Art-Treasures Exhibition will not be left without a noble record and a worthy “memorial” of its existence.

## THE

## SOUTH KENSINGTON MUSEUM.

THE first condition of success has already been realised by this museum,—it has rapidly attained to a high degree of popularity; and now the time has come in which it must establish its claim to the continuance of this popularity by demonstrating its practical usefulness: for the collections which have been brought together for the purpose of forming this museum have a much higher mission than the mere passing amusement of even admiring observers; they have to teach as well as to amuse—to convey information as well as to attract attention; and this teaching office of these collections is to be characterised by the most decidedly practical effects. If it produce any results at all, these results are to show themselves in what they do towards achieving the great work of national intellectual advancement.

It is to be hoped that the altogether unprecedented success which has hitherto attended their operations, will prove to have impressed on the directors of this institution the importance of the duty which de-



volves upon them, of wielding so powerful an agency with an earnest purpose, and also with a strong hand. They have proved their ability in conducting the preparatory stage of their great enterprise. We trust that, having thus far shown themselves to be masters of their position, they will be found fully competent to carry out their own plans, and to lead into action their own forces.

Many are the difficulties which surround the attempt to convey to the mass of the community, or even to particular portions of the community, a higher and more cultivated information than they already possess. Men may be conscious of their want of precisely such an accession to their present intellectual possessions; but they too generally shrink from admitting the existence of such a want, and consequently they are prone to neglect the means for supplying its requirements. This difficulty, however, will not have to be surmounted by the South Kensington Museum in its capacity of a public teacher. The want of precisely such teaching as it professes to provide, is on all sides admitted; and more than this, on all sides there is apparent an ardent longing for that form of instruction, over which Art will preside as the chief instructor. So far, therefore, the ground is open to the museum. Neither has it any rival with power either to divert its energies, or divide its success. We have no other public and popular Art-school formed on a broad principle, and capable of extended and effective action. The Crystal Palace, indeed, might accomplish great and noble things as an Art-teacher, but the directing powers there seem to prefer to leave all such teaching to be gathered from their vast stores by inference, or to be imparted by them through some happy chance, to adopting any definite course of direct and systematic Art-instruction. Not so, however, with the authorities at South Kensington. They have put forth announcements of a comprehensive scheme for teaching through the two great media of lectures and classes. Before these lines are in the hands of our readers, the plans for these lectures and classes will have been completed: as we write they are so rapidly advancing towards completion, that we may now deal with them as if already in their complete state. It will be kept in remembrance that, besides those collections which actually are integral components of this museum, as being the property of the Government in their capacity of national trustees, several other collections of the utmost importance have been brought to this same museum by the societies to whom they severally belong. In framing their first series of general lectures, the directors of the museum have very wisely determined to give one lecture upon each department, and its special teaching, before they enter more fully upon what each department may be expected to develop. This general course will be followed up by the several departments themselves with more detailed courses of their own: and thus the teaching capabilities of the museum will be at once made known, and a very simple and yet most efficient plan for actually conveying instruction will be commenced. And besides these lectures, classes are formed for carrying out into much more minute detail, the educational system. The great principles set forth in the lectures, in these classes will be dealt with in the fulness of their applicability to the most varied incidents and conditions; and the students will thus be trained thoroughly, and always with a view to their practical application of the studies which they may pursue.

The Sheepshanks Collection of pictures, so munificently presented to the nation, is to form the subject of a lecture by Mr. Redgrave, R.A. This lecture will not only be in itself interesting and valuable in the highest degree, but we are assured that its interest and value will be infinitely enhanced from the inevitable result, that it will open the way to a new condition of things in the conveying popular instruction in the art of painting. Everybody wishes to possess some knowledge upon a subject so popular as painting; everybody wishes to be considered to know something already about painting. But how few there are who are in any degree satisfied with what they are conscious of knowing on this subject, or who are at all better satisfied with the ordinary sources from which they derive their scanty information. They want such things as this lecture of Mr. Redgrave's will be found to be, and such things also as this lecture

will be sure to produce in sufficient abundance and in continual succession. The same may be said of the other lectures of this course by Mr. Cole, Mr. Fergusson, and their colleagues: each lecture will prove to possess a twofold value, in what it actually teaches, and in the teaching to which it will prove to be the introduction. Mr. Fergusson has undertaken to conclude the course with a lecture upon architectural museums, and their value as teachers. The Architectural Museum which forms so valuable an accession to the South Kensington collection, is prepared to fulfil its own duty in its teaching capacity. The committee of management have in preparation a far more important series of popular lectures upon the subject of architecture than has ever been before open to a public audience; and besides these more regularly organised addresses, they propose that there should be constantly delivered in their gallery, when it is open in the evening, a brief and plain class-lecture upon the contents of the museum itself. This plan we earnestly commend to the thoughtful consideration of the directors of the several departments of the entire museum. We believe that such addresses are pre-eminently calculated to give effect to the collections themselves, to establish their value as instructors, and thus to perpetuate while strengthening their popularity. We have not observed any proposal from the British Sculptors' Institute to impart vocal powers to their excellent group of casts at this museum. Sculpture needs every possible means for securing an adequate recognition amongst us, through its being made to be better generally understood and appreciated; and we consequently rely upon the opportunity here presented for popular teaching upon this great form and expression of Art being neither neglected nor disregarded. On a former occasion we noticed the commencement of the formation of a collection of engravings and etchings of different classes in this museum: here is another field for Art-teaching as yet unworked, but abounding in precious materials. The porcelain, and other fictile collections, also have their own tales to tell, their own instructive lessons to impart. In the same manner might we particularise many other special forms under which practical Art-teaching might be made to convey most valuable instruction, through the agency of this museum, in addition to the more immediate schools of Art now in operation under its roof. We propose to observe with anxious, and also with hopeful vigilance, the working of this museum throughout its entire range of operations, and we trust continually to be enabled to record that it is working in earnest, in a right spirit, with a comprehensive aim, and with encouraging success. That it will succeed we doubt not.

There is one point bearing directly upon the Art-teaching of this museum, upon which we would speak a few earnest words; and this is, that no narrow-minded exclusiveness be permitted to impart a restricted, partial, and partizan character to Art, as here it is regarded and dealt with as a teacher. There is by far too much of party to be seen and to be felt in our present dealings with Art, in our Art-study, in our Art-criticism, and also in our very love and admiration for Art. One form and aspect of Art is too commonly set up, not for admiration because of its own higher excellency, but because of its special antagonism to some other expression of Art. All this is alien to the comprehensiveness of true and truly noble Art: it is also a powerful obstacle to advancement in the knowledge and the feeling for all that is true and truly noble in Art. We do not advocate any indifference or any generalising spirit in the study of Art, but we do urge the suppression of all party views and party hostilities. Let Art be taught and let Art be studied upon the broadest principles, and with the most comprehensive views. Let all excellence be diligently sought out, and all mediocrity be no less diligently avoided. We are seeking a higher refinement, coupled with a more worthy practice, through a better knowledge and a more extended experience: we must, then, shake off whatsoever must inevitably militate against our success, no less carefully and with no less resolution, than we must be anxious to adopt, and ready and determined to work out, the fresh means which now are opening before us for rendering our success at once more sure and more complete.

## THE ROYAL PICTURES.

### EVENING IN ITALY.

T. M. Richardson, Painter. E. Goodall, Engraver.

Size Picture, 3 ft. 3½ in. by 2 ft. 1½ in.

SOME pictures there are whose titles, like those of some books, are a favourable introduction to general notice; they possess in their names an attractiveness which induces one to look into, or after them, as the case may be, when otherwise they would pass without observation. Granted that neither the title of one nor of the other is any criterion of its merits, still it is natural to expect enjoyment or amusement from what a work promises in its name: it intimates something pleasing to the taste or fancy, and this in itself becomes a recommendation.

What, for example can be more suggestive of a scene of picturesque beauty than "Evening in Italy?"—the imagination instantly conjures up a vision of lake and verdant mountain, palaces, ancient ruins, vineyards, and forests, which, though the eye sees them not, the mind arranges in the order of its own fancy, and paints with the glowing colours of its own pencilling. With what true poetic feeling Byron expresses his recollection of one of these Italian evenings:—

"The moon is up, and yet it is not night—  
Sunset divides the sky with her; a sea  
Of glory streams along the Alpine height  
Of blue Friuli's mountains; heaven is free  
From clouds, but of all colours seems to be  
Melted to one vast Iris of the West,  
Where the day joins the past eternity;  
While on the other hand, meek Dian's crest  
Floats through the azure air—an island of the blest."  
CHILDS HAROLD, Canto iv.

Gilpin, in his "Remarks on Forest Scenery," makes an observation, the truth of which we have often felt when contemplating a certain class of pictures. He says,—*"Landscape painters, in general, pay too little attention to the discriminations of morning and evening. We are often at a loss to distinguish in pictures the rising from the setting sun, though their characters are very different both in the lights and shadows. The ruddy lights of the evening are, indeed, more easily distinguished, but it is not perhaps sufficiently observed that the shadows of the evening are much less opaque than those of the morning."* A little further on he says,—"It is a doubt whether the rising or the setting sun is more picturesque. The great beauty of both depends on the contrast between splendour and obscurity. But this contrast is produced by these different incidents in different ways. The grandest effects of the rising sun are produced by the vapours which envelop it; the setting sun rests its glory on the gloom which often accompanies its parting rays. A depth of shadow hanging over the eastern hemisphere gives the beams of the setting sun such powerful effect, that although in fact they are by no means equal to the splendour of a meridian sun, yet, through force of contrast, they appear superior. A distant forest scene under this heightened gloom is particularly rich, and glows with double splendour."

Mr. Richardson's picture, entitled "Evening in Italy," is a composition, but it has all the character of a reality; the scene is very beautiful, and the subject is painted with exceeding delicacy, yet with a remarkable firm pencil: in colour it is rich and glowing. Behind the red and purple hills in the distance golden clouds "float through the air," the whole being thrown far back by a line of deep purple shadow stretching across that part of the landscape where the ancient villa is a prominent object: the mass of trees which come down almost to the edge of the lake is of a warm subdued green; this is repeated in the water till it imperceptibly blends with the reflections of the sky tints, which are cool towards the base. The foreground is warm, but shows no positive colour that obtrudes on the eye. The figures are capably placed and well drawn.

The drawing was purchased by Prince Albert, in 1852, from the Gallery of the Painters in Water Colours, of which the artist is a member and a valuable contributor to its annual exhibitions. It is in the Collection at Osborne.



## RAFFAELLE IN ROME,

BY F. W. FAIRHOLT, F.S.A.

THE ILLUSTRATIONS FROM ORIGINAL SKETCHES BY THE AUTHOR.

WE consecrate the memory of great men, and when the master-spirit has flown to Him who gave it, is it not pardonable—aye, laudable—that we treat reverently the relics of their sojourn here—that we make pilgrimage to the homes they once inhabited—that we endeavour, as best we may, to call up to the mind's eye the very habit and manner of the great souls long departed, and let the mind linger over their earthly haunts as if awaiting their presence again to revivify the scenes made sacred to us by such connection? There is, perhaps, no spot of "mother earth" more abounding with associations of all kinds, to interest men of every civilised country, and induce many hundred pilgrimages, than those few miles of ground upon which stands Rome, that imperial ruin in a papal garb:—

"We cannot tread upon it but we set  
Our foot upon some reverend history."

The mind is here overwhelmed by the crowding memories of the great events of bygone time—"centuries look down upon us" from the ruined Colosseum—from the ivy-clad masses of wall where once stood the palace of the emperors of the world. These arches record their victories and their triumphs. This dirty, ill-enclosed space, now named from the cows who rest upon it after dragging the rude carts of the peasantry into Rome, was once the Forum—the very focus of all that was great in the whole history of the old world:—

"Still the eloquent air breathes—burns with Cicero."

On this small patch of ground occurred events which form the most cherished memorials of history. Around us on all sides are the crumbling mementoes of the great of old, whose presence stirred the nations. The very fragments—the shadows of a shade—of their past greatness have been sufficient to revivify the human mind after many ages of mental darkness; and the long-buried works of the old Romans, in the palmy days of Michael Angelo and Raffaele, quickened the genius of their great minds, guided their thoughts aright, and ultimately led to the purity and nobility of modern Art.

The great revival of learning in the fifteenth century led the student back from the legendary history of the middle ages to the more ennobling study of the classic era; and this acquaintance with the acts of the great led to the desire to possess more tangible relics of their period. Hence coins and medals were sought after, not merely as works by ancient hands, but as authentic records of their history, rendered the more valuable by their autograph character. Inscriptions were sought for the same reason. Statues were untombed, and gazed at in wonder, for the truth and beauty of their proportions, as contrasted with the gaunt conventionalities of their own schools of sculpture. Men regarded these works as the productions of superior beings; but such contemplation resulted in elevating the minds of the students, and slowly, but surely, the long-lost Arts broke in full radiance from the clouds which had so long obscured them.

It was in these great days of resuscitation that Raffaele lived. The popes and the nobles vied with each other in obtaining the best works of ancient Art, and liberally rewarded the discoverers.\* Lorenzo de Medici, well distinguished as "the Magnificent," made his palace at Florence a museum of Art, and liberally gave free access to all students who chose to come there. Michael Angelo was of the number

\* Felice de Freda, who discovered in 1508 the celebrated group the Laocoon, in the Baths of Titus, had bestowed on him in consequence, by the Pope Julius II., the lucrative gift of the tolls and customs received at the Gate of St. John Lateran—an ample fortune in itself. Michael Angelo, who was in Rome at the time, describes the excitement the event caused. By a happy omen had his god-fathers named him *Felice*. The gift was so large that the

who studied in the beautiful garden where the sculpture was located, and the great duke often spoke encouragingly to the young lad who laboured there so thoughtfully and so well. Words led to deeds, and it was not long afterwards that the duke adopted Michael as his *protégé*, gave him a room in his palace, and was the friend of him and



RAFFAELLE'S FIRST RESIDENCE, ROME.

his family, death only severing the tie. Many other artists had to thank the liberal duke for the use of his Art-treasures, and Raffaele was among the number. The Cardinal Bembo, one of the most enlightened men of that day, rivalled the hospitality of the Medici, and received Raffaele into his palace as a honoured guest;—and are not the names of both noble

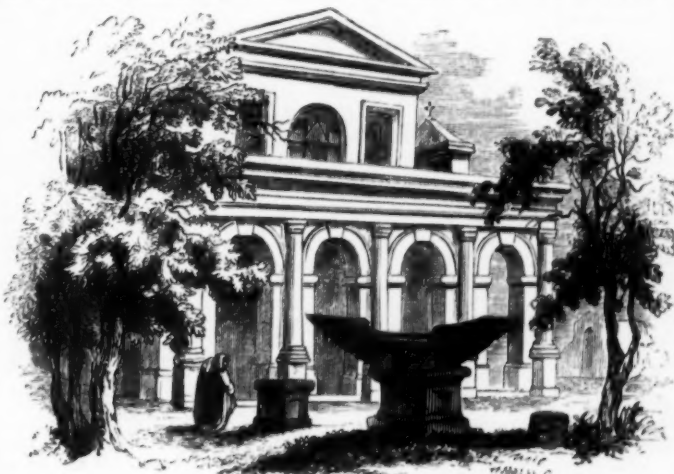
his son's great genius, and fostered it from the birth. The child's early life was passed in a lovely home, rendered cheerful by the practice of refined pleasures, the only labour known there being the cheerful toil that awaits the student of Art. Of pleasant manners and agreeable looks, the boy-artist made friends everywhere, and the record of his whole life is a narration of the accession of new friends. In the Italian cities where he went for study he made warm friendships with the best and greatest in Art and literature. It rarely falls to the lot of a biographer to narrate a life of such unvarying happiness as that of Raffaele. Pleasant and profitable as this genial study and companionship would naturally be to the young painter, whose devotion to Art never relaxed, and whose patrons increased with his years, greater triumphs awaited him in the imperial city itself; and hither, in 1508, he travelled at the request of Pope Julius II., to decorate the halls of the Vatican, the invitation having come through his uncle Bramante, the great architect, who enjoyed the patronage of that pontiff. The artist was now twenty-five years of age, and had already given evidence of his powers; he had the fullest scope for their exertion, and the remainder of his too short life was devoted to the glory of the church and its head in Rome.

In the labyrinth of short streets that lead to the heart of the old city, opposite Hadrian's Bridge, is situated the house in which Raffaele first resided. It is in a narrow street, known as the Via Coronari; the tall houses close it in, so that the sun never reaches the lower stories,—a valuable arrangement where shade is to be most courted, but which gives a gloomy and stifling look to Italian towns. The house is featureless, and might not be recognised but for the nearly decayed chiaroscuro portrait of its great tenant, which was painted by Carlo Maratti in 1705, when it was renovated and partly rebuilt. The interest of this house, in connection with Raffaele, did not cease with his life; it was ceded at his wish to the Church of St. Maria della Rotonda, after his death, by his executor, Baldassare de Pescia, the Papal Secretary, that a chapel might be endowed to the honour of the Virgin in that venerable building, where prayers should be said for the repose of his soul. At that time the house produced a rent of seventy crowns per annum. In the year 1581, at the desire of Sitticella, arch-priest of the Pantheon, Gregory XIII. united the property to the revenue of his office; and in the year 1705, the arch-priest of that time mortgaged the house to pay for the repairs noted above. It now produces a very small surplus, and that is said not to be applied to the purposes indicated in the will.

The chief memorials of Raffaele's residence in Rome, are the immortal works which still decorate the papal palace of the Vatican. The hall called *della Segnatura* was first decorated by him with the great compositions known as "The Dispute of the Sacrament," "The School of Athens," "The Parnassus," and "Jurisprudence." They occupied him nearly three years. Toward the end of that period the sight of Michael Angelo's grand conceptions in the Sistine Chapel are believed to have influenced the young painter to a greater elevation in the treatment of his works. The sybils and prophets in the Church of Santa Maria della Pace, as well as the painting of the prophet Isaiah in the Church of St. Augustin, executed about this time, are cited as proofs of this influence. On the walls of the palace of Agostino Chigi he had painted his famous "Galatea," and

had achieved for himself a fixed and honourable position in Rome, surrounded by friends of the highest and most influential kind, and some few scholars who aided his labours.

In 1512 the second hall of the Vatican was commenced, in the February of the following year the pope died. Julius was more of a soldier than a churchman; and is recorded to have told Michael Angelo to place a sword rather than a book in the hand of the bronze statue he destined to commemo-



THE CHURCH OF ST. MARIA IN NAVICELLA.

men more nobly immortalised by such patronage? The early life of Raffaele was happily circumstanced. His father was himself an artist, who saw

Church of St. John imported the succeeding pope to compound with him for its restoration; but he only gave it up for the noble place of Apostolic Secretary, which he enjoyed until his death in 1529. He lies buried in the left transept of the Church of the Ara Caeli. The inscription on his grave-slab is nearly obliterated. Is there no kind hand in Rome, the city of sculptors, to recut the few lines recording the name of one who did the world of Art much service?



rate him. Leo X. had more refined taste, and became celebrated as a patron of the Arts. To narrate all Raffaele's labours for this pontiff would be to swell this page with a list of world-renowned works, familiar to the whole world for their lessons of beauty, cultivated by the highest technicalities of Art. Suffice to say that the Art-labours of the Vatican never ceased, and when Bramante died Raffaele was appointed his successor. His first architectural work was the rows of galleries which surround the court-yard of the Vatican, the foundations of which had only been laid by his uncle Bramante. These triple arcades rising above each other, and commanding magnificent views over Rome, were richly decorated by Raffaele with designs which startled the world by their novelty, and captivated by their beauty. Founded on the antique mural decorations then recently discovered in the Baths of Titus, the genius of the painter adopted their leading ideas, infusing the composition with his own fancy and grace; and thus gave a new decorative art to the world. Raffaele was ever alive to the progress of Art, and its interests were consulted by him in the largest way. He fostered the genius of Marc Antonio Raimondi, the engraver, at a period when the graphic art was looked on merely as a curiosity; in the midst of his laborious occupations he found time to design for him subjects for his *burin*, and to superintend their execution. But more than all, he defrayed the whole expenses of these engravings himself, taking Marc under his protection, until the new art had established itself in popular favour, and could be followed as a lucrative profession. To Raffaele, therefore, the art of engraving, and the traders in prints, owe a deep debt.\*

The early artists were men of multifarious accomplishments; they were not painters only. We have record of their power in many branches, and examples of their versatility still remain to us; hence we need feel no surprise that the painter Raffaele was installed to the post of papal architect. Michael Angelo also practised architecture, as well as sculpture and painting; but more than this, he fortified the city of Florence, and successfully superintended its military defence during six months, when it was attacked by the Prince of Orange in 1529. Benvenuto Cellini has also left record of his fighting powers, when he served in the siege of the Castle of St. Angelo, in 1528. Albert Durer introduced the Italian style of fortification to his native city of Nuremberg, and wrote a treatise on the art; he was also painter, sculptor, designer, and engraver on wood, copper, and stone. Leonardo da Vinci excelled in the arts, and added thereto such sound philosophical views as to have been greatly in advance of his age; indeed, his research in optical science has led to his being considered the father of the modern daguerreotype, inasmuch as he propounded the possibility of securing images by the action of light alone.

Of Raffaele's architectural powers Rome has varied examples. The principal are at the Vatican and St. Peter's, whose construction he superintended during the rest of his brief life. On the authority of Vasari we may attribute to him one of the most beautiful of the Roman *palazzi*, the Villa Madama. The Caffarelli Palace is also known to be his design,† as well as the very beautiful funeral chapel for his friend and early patron Agostino Chigi, in the Church of Santa Maria del Popolo. Among the quiet gardens of the Celian Hill is one of his most picturesque works, the little Church of Santa Maria in Navicella, an edifice abounding with the most interesting artistic associations. It stands on the site of the house of one of the earliest Christian saints, St. Cyiac, and was built by Leo X. entirely from Raffaele's design, with the exception of the simple and elegant little portico, which is by Michael Angelo. The paintings within are by Raffaele's favourite scholars, Julio Romano and Perino della Vaga. This interesting

\* It should be noted, however, that Albert Durer was really the chief populariser of the art. His prints on copper and wood (the latter particularly) had circulated over Northern Europe, and were well-known in Venice. Raffaele saw at once the latent power by means of which he might propagate and perpetuate his own designs, and at once encouraged the labours of Raimondi. This engraver had copied in Venice many of Durer's engravings, to his detriment, and Durer had complained to the magistracy for redress. It is to Durer we owe the discovery of etching and corroding a plate by acid, one of the greatest boons to the engraver, and an enormous saving of labour.

† It is opposite the Church of St. Andrea della Valle, and is now called the Palazzo Vidoni; the upper portion is not Raffaele's work.

church takes its distinguishing name from the marble galley placed on a pedestal in front of the portico, by that famous patron of the Arts, Pope Leo X., in whose time it was discovered. It is a curious work of the Roman era, and is seen in our cut, with other classic fragments placed beside it.

Raffaele had now achieved so high a position in Rome, and was so overwhelmed with commissions, that his scholars and assistants increased greatly. But for their aid it would have been impossible for him to have executed the large number of works he did. It became his practice to design, superintend, and finish only; but the labour of carrying out his

works was left to his scholars, who all became men of mark. The chief was Julio Romano, who painted a large portion of the Vatican. The Loggie was the work of many hands; the figures, the flowers, the scrolls, and the ornament, were all apportioned to the facile and ready powers of the army of artists the "divine master" had at command. It is recorded that he had a retinue of some fifty who were thus employed; these formed his train in public, so that "he appeared like a prince rather than an artist;" the fascination of his manners led to affection for himself irrespective of his genius.

But death came to carry the artist away in the



RAFFAELLA'S LAST RESIDENCE, ROME.

midst of his triumph, ere he had entirely reaped the full harvest of his fame, leaving the world greatly the loser. Raffaele, now a wealthy man and living like a noble, had purchased for himself a mansion worthy of a nobleman born. His affianced bride, the niece of Cardinal Bibiena, died in 1518, and was buried in the Pantheon; and in April, 1520, the painter was laid in his tomb in the same edifice. It was less than twelve years of thought and action that had sufficed him to found immortal renown in Rome, and leave that city the bequest of the most glorious Art-treasures in the world. His life had indeed been sacrificed to his eagerness to serve the

pope; harassed by a multiplicity of engagements, Raffaele had hurried from the Farnesina, the palace of the wealthy banker Chigi, which he was engaged to decorate, to consult with the pope about his works at the Vatican. He had overheated himself with running this quarter of a mile; and he felt a sudden chill as he stood in the cold unfinished building; he went to his palace (a very short distance only), and in the course of a few days died there at the early age of thirty-seven, April 7th, 1520.

The last home of Raffaele is still pointed out in Rome; it stands in the district termed the Trastevere, in the small square midway from the Castle of



THE PANTHEON, ROME.

St. Angelo and St. Peter's. It occupies one side of this square, and is an imposing structure. The architects were Bramante and Baldassare Peruzzi; it is now known as the Palazzo degli Convertiti, and devoted to the reception of converted heretics. Here his body lay in state in front of his unfinished picture of the "Transfiguration,"\* his greatest, as it was his last, work. There was a grandeur in such a death—a glory in such a death-chamber, "which

\* The picture was afterwards finished by his pupil Julio Romano. It had been ordered by the Cardinal Medici for Narbonne, but was placed over the high altar of the Church of St. Pietro in Martorio, at Rome. It was then removed to the Vatican; from whence it was carried by Napoleon to Paris, but was restored to Rome at his fall.

time has not yet effaced from the memory of man. It was no doubt one of these *impromptus* of the eloquence of things which owed its effect to a cause so much the more active and fruitful, because it was natural and not arranged."\*

— "And when all beheld  
Him, where he lay, how changed from yesterday—  
Him in that hour cut off, and at his head  
His last great work; when, entering in, they looked  
Now on the dead, then on the master-piece;  
Now on his face, lifeless and colourless,  
Then on those forms divine that lived and breathed,  
And would live on for ages—all were moved;  
And sighs burst forth, and loudest lamentations."†

\* Quatremere de Quincy.

† Rogers' "Italy."

All Rome mourned the death of the great painter. The pope wept bitter tears; his loss was indeed great, for the spirit who could make his pontificate glorious had departed, and left none to fill the void. "Rome seems no longer Rome since my poor Raffaele is gone" writes Castiglione to the marchioness his mother. His funeral cortege included in its ranks the greatest men in station, and the most talented in Art and literature. These, with his friends and pupils, marched amid the lamentations of the whole city to the Pantheon, and reverently laid the painter beside the altar he had endowed.

Rome—perhaps the world—possesses no building of more interest than this. The ancients described it with admiration eighteen centuries ago, and it still remains the best preserved monument of modern Rome.

"Relic of nobler days, and nobler arts!  
Despoil'd, yet perfect, with thy circle spreads  
A holiness appealing to all hearts—  
To art a model; and to him who treads  
Rome for the sake of ages, Glory sheds  
Her light through thy sole aperture; to those  
Who worship, here are altars for their heads;  
And they who feel for genius may repose  
Their eyes on honour'd forms, whose busts around them  
close."\*

Let us enter this noble relic of the past, sacred with the associations of ages. Over the portico is an inscription, recording its erection by Agrippa in his third consulate (B.C. 25); the pillars of this "more than faultless" portico are Corinthian columns of oriental granite. The bronze doors are antique; so is the open grating above them: you pass them, and the interior strikes you at once by its simple grandeur. It is a rotunda supporting a dome, the only light being received through the circular opening in its centre. The rain falls freely upon the floor; and in the pavement may be noted the star-shaped apertures by which it may descend to the drains beneath. No antique building exists for modern uses so unaltered as this.† In the walls are seven large niches, and between them are eight *ediculae*, or shrines which have been converted into altars of the Christian saints. Opposite the entrance to the left of the centre, the visitor will notice an altar, in front of which hangs a triple light, supported by a silver monogram of the virgin; the same monogram is above the altar. It is that founded by Raffaele, for the perpetual support of which he gave the house which forms the first of our engravings. The figure of the Virgin and Child, now known as "La Madonna del Sasso," was sculptured by his pupil Lorenzo Lotti. Under this altar the body of Raffaele was laid, and upon a lower panel of marble to the left of it is the epitaph to the painter written by Cardinal Bembo. On the opposite side is the epitaph to Annibale Caracci; and in other parts of the building are buried Raffaele's betrothed wife, and his scholars, Giovanni da Udine, and Perino della Vaga. Baldassare Peruzzi, one of the architects of Raffaele's palace, also lies here; as well as Taddeo Zuccari, and other eminent painters. Its most modern artistic monument is Thorwaldsen's bust to Cardinal Gonsalvi. Where can the Art-pilgrim pay a more soul-inspiring visit than to this

"—sanctuary and home  
Of Art and piety!"

Carlo Maratti desired to place a more striking memorial of Raffaele's resting-place than the simple inscription, and accordingly, in the year 1674, a marble bust of the painter, executed by Paolo Nardini, was placed in one of the oval niches on each side of the chapel. The epitaph to Maria Bibiena (Raffaele's betrothed) was removed to make way for Maratti's new inscription; and it was currently believed that the skull of Raffaele was re-

moved; at least such was the history given of a skull shown as the painter's, religiously preserved by the Academy of St. Luke, and descanted on by phrenologists as indicative of all the qualities which "the divine painter" possessed. But scepticism played its part: doubts of the truth of this story led to doubts of Vasari's statement respecting the exact locality of Raffaele's tomb. Matters were brought to a final issue by the discovery of a document proving this skull to be that of Don Desiderio de Adjutorio, founder of the society called the Virtuosi, in 1542. Thereupon, this society demanded the head of its founder from the Academy of St. Luke; but they would neither abandon that, nor the illusion that they possessed the veritable skull of the great artist. Arguments ran high, and it was at length determined to settle the question by an examination of the spot, which took place on the 13th of September, 1833, in the presence of the Academies of St. Luke and of Archaeology, the commission of the Fine Arts (including Overbeck and others), the members of the Virtuosi, the governor of Rome (Monsignor Grimaldi), and the Cardinal Zurla, the representative of the pope.

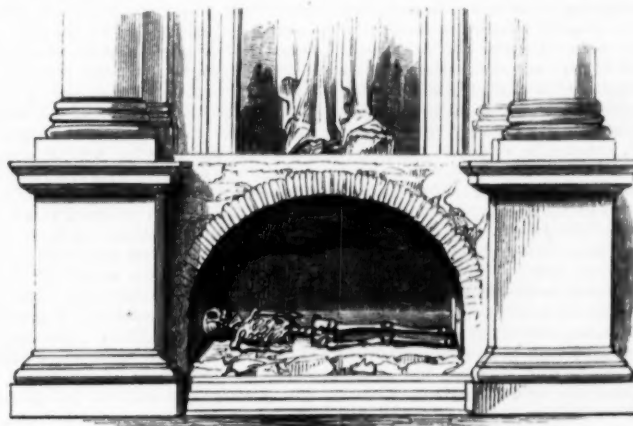
The result will be best given in the words of an eye-witness, Signor Nibby (one of the commission of antiquities and Fine Arts), who thus described the whole to M. Quatremere de Quincy, the biographer of Raffaele:—"The operations were conducted on such a principle of exact method as to be almost chargeable with over nicety. After various ineffectual attempts in other directions, we at length began to dig under the altar of the Virgin itself, and taking as a guide the indications furnished by Vasari, we at length came to some masonry of the length of a man's body. The labourers raised the stone with the utmost care, and having dug within for about a

foot and a half, came to a void space. You can hardly conceive the enthusiasm of us all, when, by a final effort, the workmen exhibited to our view the remains of a coffin, with an entire skeleton in it, laying thus as originally placed, and thinly covered with damp dust. We saw at once quite clearly that the tomb had never been opened, and it thus became manifest that the skull possessed by the Academy of St. Luke was not that of Raffaele. Our first care was by gentle degrees to remove from the body the dust which covered it, and which we religiously collected, with the purpose of placing it in a new sarcophagus. Amongst it we found, in tolerable preservation, pieces of the coffin, which was made of deal, fragments of a painting which had ornamented the lid, several bits of Tiber clay, formations from the water of the river, which had penetrated into the coffin by infiltration, an iron *stelletta*, a sort of spur, with which Raffaele had been decorated by Leo X., several *fibule*, and a number of metal *anelli*, portions of his dress." These small rings had fastened the shroud; several were retained by the sculptor Fabris, who also took casts of the head and hand, and Camuccini took views of the tomb and its precious contents; from one of these our cut is copied.

On the following day the body was further examined by professional men: the skeleton was found to measure five feet seven inches, the narrowness of the coffin indicated a slender and delicate frame. This accords with the contemporary accounts, which say he "was of a refined and delicate constitution; his frame was all spirit; his physical strength so limited that it was a wonder he existed so long as he did." The investigation completed, the body was exhibited to the public from the 20th to the 24th, and then was again placed in a new coffin of lead,



RAFFAELE'S CHAPEL.



THE GRAVE OF RAFFAELE.

and that in a marble sarcophagus presented by the pope, and taken from the antiquities in the Museum of the Vatican. A solemn mass was then announced for the evening of the 18th of October. The Pantheon was illuminated, as for a funeral; "the sarcophagus, with its contents, was placed in exactly the same spot whence the remains had been taken. The presidents of the various academies were present, with the Cavalier Fabris at their head. Each bore a brick, which he inserted in the brickwork with which

the sepulchre was walled in." And so the painter awaits "the resurrection of the just," and the fellowship of saints and angels, of which his inspired pencil has given us the highest realisation on earth.

\* This will be understood when we remember that the Tiber has inundated this lower part of Rome several times. On the external wall of the adjoining Church of Santa Maria sopra Minerva, are the marks of the height to which the waters rose, and which is five feet above the pavement level.

\* Byron, "Childe Harold's Pilgrimage." The busts are now all removed.

† "Though plundered of all its brass, except the ring which was necessary to preserve the aperture above—though exposed to repeated fire—though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda. It passed with little alteration from the pagan into the present worship; and so convenient were its niches for the Christian altars, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic Church."—FORSTER'S Italy. The bronze here alluded to, which once covered the interior of the dome, was stripped off by Pope Urban VIII., and moulded into the great canopy now over the tomb of St. Peter in Rome; the rest was used for cannon which were placed on the Castle of St. Angelo. Vonuti has computed its weight at 450,250 lbs.



## THE CRYSTAL PALACE:

A TEACHER FROM ANCIENT AND EARLY ART.

BY THE REV. CHARLES BOUTELL, M.A.,  
Hon. Sec. of the Architectural Museum, &c.

## PART V.—GOTHIC ART: Section 2.

WHEN before treating of Gothic Art, as it is taught in the Courts of the Crystal Palace, I gave a brief sketch of what these Courts contain, and I endeavoured to apply the teaching of their contents to the study of this great art in its most comprehensive range. In resuming the subject, it will be my object to glance at certain particulars in which these Gothic Courts are deficient as teachers, and to indicate the means by which it appears that a complete compensation may be made for those deficiencies.

Gothic Art is not merely another form of expression for a particular style of architecture. It is the object of certain persons, who now set themselves forward to oppose the growing interest that is taken in the arts of the middle ages, and to resist the prevailing desire to study and elucidate them, and who apparently are induced to this course of action simply because the arts of the middle ages are not understood by themselves,—it is the present object of these persons to represent mediæval art as solely and exclusively ecclesiastical, both in its principles and in its working, as being, indeed, church architecture only, and the church architecture of those times. It would seem that thus they hope to divert the attention of the student, as well from the universal applicability of Gothic principles under every condition and expression of Art, as from the fact that Gothic architecture is itself equally the architecture of every class of building. And this contracted, and unjust because contracted, view of Gothic Art, in some respect characterises the teaching of the Crystal Palace Courts. They set before us a wonderful collection of striking and strikingly noble details; they show how readily the details will yield themselves to that process of fusion (not confusion, as some have called it) which was employed to blend them into union; they appear before visitors as "Gothic Courts," not mere groups of Gothic fragments; but they do not attempt to do more than convey some idea of the works of the architect, strictly and properly so called. It is true that architecture was and must continue to be the principal and most important expression of Gothic Art; but courts which would teach Gothic Art, in its length and its breadth, must do much more than exemplify architecture—they must go on to illustrate the consistent development of the same spirit of Art in various departments of its working. In one instance this has been well done in these very Courts, and that is in the beautiful cases of casts from ancient and mediæval ivories which they place before the visitor for his instruction. Seals, another important branch of mediæval art, might easily have been added, because they are in the palace; but they have not found for themselves their "right place." The great point, however, in which the teaching of these Courts falls short of realising what a stranger would naturally expect from them, is their want of classification: they do not even attempt to deal with the Gothic historically. In vain would the student seek to trace out from them any illustration of his pre-conceived notion, that the noble architecture which he had learned to admire assumed distinct aspects at successive eras, and while always consistent and invariably true, was continually passing from one definite phase of expression to another. And this is really a very serious shortcoming. The student can hope to master this style of architecture as it flourished in the middle ages, only by studying it chapter by chapter, while he regards each of those chapters as a part of one volume. The Gothic Courts of the Crystal Palace have taken details from every period, and built them up into a single Gothic specimen. Had the details been carefully kept in such isolation as would have preserved their individuality, and so exhibited every one of them as components of a series of Gothic parallels and Gothic contrasts, it would have been well. The error has arisen from the forming them into "Courts." The excessive restorations, which have so generally been adopted in the preparation of the various casts, form a third grave obstacle to sound teaching by means of these

Courts. Art, of whatsoever period, or under whatsoever form, must be permitted, as well as enabled, to speak for itself. The restored cast is, indeed, by far a more pleasing teacher than the mutilated relic; but one speaks with authority in the few broken sentences it may utter, while the smooth flow of language with which the other may charm the ear conveys at best an historical fiction. Had untouched facsimile casts of the old works been set side by side with the restored reproductions of them, or even been placed in some adjoining compartments of the palace, the value of the series would have been great indeed. A single example will sufficiently illustrate the importance of teaching from genuine facsimiles in the absence of the actual original works. Not many of the Gothic casts in the Courts are more interesting, or capable of conveying more and more diversified teaching, than the group of sleeping guards from the Easter Sepulchre at Lincoln Cathedral. But who that knows the worn and mutilated original would recognise it in its assumed counterpart in the Crystal Palace? The teaching of the cast rests upon the authority of the restorer; that of the original is almost superseded.

The teaching of these Gothic Courts, notwithstanding their imperfections, might yet be easily made to assume a comparatively perfect character. And this may be accomplished by pointing out clearly, and without reserve, their true character as they now exist, and by supplying them with that ever-ready auxiliary—a collection of photographs. Such pictures of actual buildings and their details as already are in existence, aided with those which the Architectural Photograph Society will not fail to produce, would enable the student to regard the Crystal Palace Courts in a new and a higher capacity; and such brief descriptive lectures as would bring home to even a casual listener the lessons which any of the Crystal Palace Courts may be empowered to teach, would not fail to attract attention, because they would enhance the attractiveness of the "Courts," by causing them to be better appreciated through being better understood.

## PART VI.—GENERAL REMARKS.

Before entering into any special consideration of another particular Court, it may be well to pause, in order to take a brief general review of the Fine-Art collections which have been gathered together within the Crystal Palace. When passing these really wonderful collections in review in their collective capacity, the first impression which will naturally and necessarily present itself to every reflective observer is their unique value for the purpose of comparison. If we analyse the contents and composition of any one Court, we may readily determine that certain omissions, and certain errors in judgment, are equally palpable; we may not be altogether satisfied with the system of arrangement; and we may object alike to the rendering of certain details, and to their selection, and to their grouping; yet the power and the value of the whole command recognition. In no other school can we find so many examples of what Art has done—no other museum will enable us, with equal facilities, to institute a really comprehensive comparison between the works which Art has produced in different ages, in countries widely separated one from the other, and by means of the most diversified agencies. It is impossible to estimate too highly the importance of this world-wide comparison. Everything which true Art accomplishes derives a fresh interest, and has its intrinsic qualities more fully developed, through association with every other worthy emanation from the same spirit. It is, perhaps, the chief impediment to the attainment of a higher and purer feeling for Art, that men are so prone to take every individual work of Art, and study it by itself, and estimate it without reference to other things. We look at a statue or a picture, and we form our opinion of them without giving a single thought to what they may acquire through harmony, or lose through incongruity of association. Our Art-exhibitions prove this but too painfully. We thrust a mass of sculptured marbles or moulded plaster into an ill-lighted cavern which will just hold it all, and forthwith we criticise what the art of sculpture has been either devising or accomplishing. Every statue, every bust, must fail to realise its power of impressiveness, of expression,

and of suggestiveness, so long as it remains severed from objects with which it will harmonise, and which will prove to be in harmony with it. Though somewhat less in degree, in principle it is the same with an exhibition of pictures, and with every single picture that forms one of the continuous outspreadings of gilded frames and painted canvas, that we are in the habit of styling "exhibition." The worthiness of each picture will, in some degree, lie latent until the picture itself be properly placed. And proper placing implies appropriate and harmonious associations.

But there is also another aspect under which all works of Art need to be regarded; and this is that comparison of which I have been speaking. This is not the comparison of the crowded exhibition-room, but such as may be obtained from the study of many and various works, of which every one occupies a suitable position. The Crystal Palace, of necessity leaving very many of its collections devoid of appropriate associations (as is the case, unfortunately, with the majority of the sculpture-casts), has formed such a series of at least comparatively happy groupings as exist nowhere else. It is possible here to linger in one half-hour within such an edifice as the tragic poet might have claimed for his own, on the shores of the Bay of Baie; and in the next to lie down for reflection on the carpets of the Abencerrages; having passed meanwhile, not without thoughtful observation, from the columnar halls of Egypt, through saloons of both Athens and Rome. And the arts of the middle ages, as they flourished in Europe, have their Courts close at hand. If we look through all the framework that binds the veritable facsimile casts of various details together, and then look into each object with the view of gathering from it its teaching,—and so pass on—observing, studying, and comparing,—who can estimate the peculiar value of the general impression thus to be produced? And if a concentration of the collections already within the palace were to be effected,—if a more historical classification were carried out, and photographs were added, and descriptive addresses delivered,—surely we should hear no more of failure in the Art-teaching of the Crystal Palace. Visitors may not, as things are, perceive the teaching faculties that surround them; they may be even unwilling to admit their existence: there they do exist, however; and all that they need to give them effect is, that they be called into action. Here the Crystal Palace is like the late Manchester Exhibition: the "Treasures" are collected, and then left alone to work as they may—as they can. They need to be set to work, and kept at work, and then they will assuredly demonstrate their faculties for working.

In the present peculiar circumstances in which Art is placed amongst us, it will be well from time to time to seek from the Art-Courts of the Crystal Palace material for consideration. We can there observe certain characteristics of the styles now arrayed against each other in hostile array, and we may gather some useful suggestions from observing them there in friendly rivalry. In the actual conflict, the arts of the middle ages gradually but surely are gaining ground: the very bitterness with which Gothic Art is assailed, is in itself conclusive evidence that it is advancing towards the establishment of its supremacy; and, as it is now studied, and as the study of it and the practical application of it also now are advocated, it will maintain its advance. The Crystal Palace Courts may do much to illustrate the comparative merits of the rival styles: there, on the one side, are carefully studied specimens of classic Art, and opposite to these are ranged corresponding examples of Art as it expressed itself in action in the middle ages. We do not need, we do not desire to have either the ancient or the early lessons acted out again. We seek from them instruction in noble principles, and we would apply those principles with all the aids of advanced science and cultivated refinement, to the conditions of our own age and the requirements of our own circumstances. Many persons would persuade us that, in the architecture of classic lands, and in the arts of classic times, we shall find what is best adapted to ourselves; but others have happily ventured to look beyond this stereotyped sentiment, and they have found that in more recent ages and on our own soil, Art has left us a far more precious inheritance both of instruction and example.

TALK OF  
PICTURES AND THE PAINTERS.

BY AN OLD TRAVELLER.

## CHAPTER IX.

Marco Basaiti—Not represented in our Galleries—Works in the Gallery of Berlin—Altar-piece—the Madonna—Sant' Anna and Santa Veronica—Martyrdom of San Sebastian—Works in the Venetian Academy—Murano—The Abbey of Sesto—The Vivarini—Antonio—Bartolommeo—Works in the Ducal Palace—In the Academy—Luigi Vivarino—Churches of Venice—Cordelle Aghi—Marriage of St. Catherine, in Sir Charles Eastlake's Collection—Cima da Conegliano—Works in our own Country, in the Louvre, at Berlin, and in the Brera—Works at Venice—Vittore Carpaccio—German Appreciation of his Merits—Gentile da Fabriano—Vincenzo Catena—A Reluctant Adieu—Conclusion.

CONTEMPORARY with the Bellini, and if not equal in power to Giovanni, whose disciple he was, yet imbued with a similar spirit, and worthy for many causes and qualities to be placed beside him, is the Greco-Venetian, Marco Basaiti, for whose works the lover of his heart-appealing manner will seek vainly in our own country—so far as the present writer has been able to ascertain. Nor will the student find examples in the public galleries of Paris or Munich, and the writer remembers no work of Basaiti as enriching the gallery of Dresden.

Better inspired, and more faithful to their mission, the true lovers of Art in its purest phases, by whom the delightful galleries of Berlin have been carefully controlled and are most lovingly cherished, have secured two of those treasures to that capital, and to the people of the north. One of them is an altar-piece in four compartments: the Madonna, holding the Divine Child on her lap, is in the uppermost portion, having St. Anna on her right hand, and Santa Veronica, who displays the Vera Icon, or true image of the Saviour, the legend whereof is known to all, on her left. The centre of the lower part is occupied by St. John the Baptist; St. Jerome is on the right, and St. Francis on the left; in the background is a landscape. The second picture represents St. Sebastian bound and pierced with arrows; here also is a landscape of great beauty; and this work bears the name of the master. Both exhibit the high qualities which prove this painter to have been a worthy disciple of his excellent master, with some portion of the defects, much slighter and of less importance, that are, not without justice, attributed to him;—these works are indeed of all the greater value as being thus characteristic of their author. The drawing is good, the colour fresh and clear, pure and animated; the faces have not the beauty of expression exhibited by those of Giovanni Bellino, his master, and there is in parts a certain hardness, recalling that disposition towards the more angular forms of Bartolommeo Vivarino, with which this painter is sometimes charged; but the landscape forming the background is treated lovingly, as was the manner of Basaiti—that in the St. Sebastian more especially so, if I remember rightly; this last exhibits numerous small figures.

But for Basaiti, as for all the masters now in question, it is to Venice that you must go. "The Agony in the Garden," painted for the Church of St. Job,\* with "The Calling of St. Peter and St. Andrew," for that of the Carthusians, are now both in the Academy. These, and more particularly the first-named, are considered to be among the best of Basaiti's works; but there is an Assumption of the Virgin in the Church of San Pietro Martire, at Murano, which, if the recollection of the writer may be trusted, is in no wise inferior. Other works by Marco Basaiti will also be found in the Venetian Academy, but we are compelled to restrict ourselves to the mere mention of those named. There is a Deposition from the Cross in the Abbey of Sesto, affirmed to be the only work of Basaiti to be found in his native Friuli. This is, or was, in the Abbey of Sesto; it is described as exhibiting great powers of landscape, and much care in the figures; to the present writer the work is not known.

For our knowledge of the Vivarini we are in like manner indebted to foreign galleries, and those of the more distant. France and Bavaria, great and important for certain masters, will do nothing for us here. Dresden, and even the Brera, where some few of their contemporaries may be found, avail us but little more. It is again to Berlin that we must have recourse, while awaiting the fuller fruition reserved

\* San Giobbe.

for us at Venice: to Berlin, where you will meet with fewer disappointments in your inquiries for the masters of this period than in any other capital of Europe—Venice herself excepted. Not that we are to hope for numerous examples even in Berlin: of Antonio there is only one; but this is a fine altar-piece—a picture in six compartments, and full of matter. It is in the three uppermost that the hand of the elder Vivarino is seen; those below are attributed to Bartolommeo. The figures are on a gold ground; in the centre are ministering angels beside the tomb of the Saviour; in the division on the left are St. Jerome and St. John the Baptist; in that on the left St. George and St. Paul.\* The lower part of the picture presents the Virgin with the Apostles, on whom the Holy Spirit is descending. A portion of landscape is perceived between the piers of an arch: in the compartment on the right is St. Francis, with St. Anthony of Padua; on the left are St. Bonaventura and St. Vincent.

Of Bartolommeo Vivarino's works in this inviting portion of the Berlin gallery, an "Ecclesiastic reading" is one, and a "St. George piercing the Dragon" is another—a rocky landscape with buildings, occupies the distance, and the king's daughter, kneeling, is returning thanks for her deliverance.

By Luigi Vivarino, the most distinguished of the family, there are likewise two paintings, both representing the Virgin enthroned, with saints. Notes made at the period of the writer's first acquaintance with these pictures express great delight in one of them—an altar-piece, wherein is the Virgin seated with the Infant on a throne, St. Peter, St. Catherine, and other saints surrounding them; but the remarks then made shall not be here repeated, I will but add that all are on panel, and the one last alluded to is signed "Alowise. Vivarin."

In the decoration of the Ducal Palace, at Venice, these masters took part with the Bellini, an intimation of the high esteem in which they, but more particularly Luigi, were held by the senate and people of Venice. There is a fine work by the latter in the Church of Santa Maria Gloriosa dei Frari: this represents St. Ambrose seated on a throne, with other saints. In the Venetian Academy are numerous works by the Vivarini, many of those formerly in the churches of Venice, having been there deposited for their better security. It is to Venice, then, as before remarked, that the lover of Art who would study them effectually must proceed.

Cordellaghi, or Cordelle Aghi, as he is more correctly named, is believed to have but one representative in our country—a Marriage of St. Catherine, with landscape background. This picture, formerly at Stowe, and now in the possession of Sir Charles Eastlake, Dr. Waagen considers to be "a good specimen of the mildness of expression, especially in the head of St. Catherine, and of the delicate gradations in the flesh-tints, peculiar to this rare scholar of Bellini;" and Vasari, who calls the painter Giannetto, while other Italian writers give him the name of Andrea, speaks of Cordelle Aghi as having "una maniera molto delicata e dolce, e migliore assai che quella dei sopraddetti," although among those "sopraddetti" are many names of renown.

Of Cima da Conegliano, the worthy disciple and earnest follower of Giovanni Bellino, the examples within immediate reach of the English student are not so numerous as might be desired,—more especially is it to be regretted that we have not more specimens of his landscape. A Virgin and Child, bearing the name of the master, is in the possession of Mr. Denistoun, of Edinburgh; Mr. McLellan, of Glasgow, has a Holy Family attributed to this master, and believed to be authentic, although the fact has been questioned. There are two of great beauty in the collection of Lord Northwick, at Thirlstaine House. One of these, a Virgin and Child, has a landscape in the background which adds much to its value, since, although not among the best of Cima's works in that kind, it yet serves to show the manner of the master, whose landscapes are often pre-eminently beautiful: those wherein he has depicted his home of Conegliano, in the March of Treviso, whence he has derived his name, are among the most frequent, if not the most striking. A St. Catherine, also at Thirlstaine, has yet higher merit in certain of its details, and bears the painter's

\* Not the Apostle, if my recollection serve me rightly, but St. Paul the Hermit.

name.\* Lord Alford was in possession of a Madonna and Child, by Cima da Conegliano: this is believed to be now the property of Earl Brownlow. A picture of the Virgin and Child, with St. Peter and St. John the Baptist, is in the collection of Sir Charles Eastlake; and the Duke of Sutherland has a Presentation in the Temple, by the same master: this is, or was, at Stafford House.

In the Louvre is that Virgin and Child, with St. John and Mary Magdalen, long renowned as one of the treasures of Parma, and one of the works not restored to Italy at the general restitution in 1815. This painting, which exhibits precisely one of the landscapes alluded to above, is signed "Giovanni Batista da Conegliano;"† it has been engraved by Rosini. The gallery of Berlin is unusually rich in this painter's works; among them is the "Madonna Enthroned," a picture of the utmost value as characteristic of the artist. The portrait of his master Giovanni Bellino, affectionately depicted by his hand, is also in this collection, and some few will be found in other galleries more or less within reach of the English traveller. In the Brera, at Milan, for example, there is a Virgin and Child, with St. Jerome, and Mary Magdalen at Munich, and a Presentation of the Virgin in the Temple in the Dresden Gallery. But in Venice it is again that the student will most profitably study the works of Cima. In the Church of San Giovanni-in-Bragola, is the "Baptism of Christ," by his hand. In that of Santa Maria dell' Orto is a work respecting which Lanzi declares himself unable to find expressions of eulogy strong enough: the beauty of the heads, and the harmony of the colouring, are more especially insisted on. There was at one time a Madonna Enthroned in the Church of the Carità: this is now in the Venetian Academy: two angels are sounding musical instruments, and the Virgin is surrounded by St. George, St. Sebastian, St. Nicholas, St. Catherine, and St. Lucian. Of these works we do not permit ourselves to say anything beyond giving the names, nor can we do more for the "Descent from the Cross," painted for the Church of San Nicolo, in Carpi, and highly eulogised by Zani,‡ who declares it to have been esteemed by the possessor, Alberto Pio, Prince of Carpi, as in no respect inferior to the best efforts of Michael Angelo and Raphael, some of whose finest qualities he affirms to have been united in this work.§ Kugler describes the male figures of Conegliano as "characterised by a peculiar seriousness and dignity," and this is true; but the German critic is scarcely just in attributing to his Madonnas "an inanimate expression that is very remarkable."

In common with all the masters of the religious schools, Cima da Conegliano impressed the faces of his Virgins with a devout and solemn character, far removed, and properly so, from hilarity, and even from exultation: but their purity and sweetness do not often degenerate into lifelessness or insipidity—in the hands of the best masters never; and it is certain that those of Conegliano are among the best. Speaking of a picture by Cima in the Church of the Carmine, at Venice, this writer gives the following just and truthful description of the work. First remarking that the colours, and at this distance of time, "glisten like jewels," the author adds, "the Virgin is represented kneeling in an attitude of the most graceful humility before a crib in which the child is lying. On the right is Tobit, conducted by a beautiful angel; on the left Joseph and two devout shepherds; farther in the picture are St. Helen and St. Catherine in conversation. The background consists of a steep rock overhung with trees, with a rich evening landscape; there are towers in the distance. In this way, as in other Venetian pictures, the combination of a sacred event with other figures takes a new and charming form."||

In an earlier chapter some slight reference has been made to another disciple of Giovanni Bellino, Francesco Vecellio, namely, brother—and believed to have been the elder—of Tiziano himself. Few pictures

\* With the work last named many thousands have been privileged to make acquaintance during the present year, when it formed a conspicuous part of the Manchester Exhibition, as did a Marriage of St. Catherine, by the same master, and now the property of Mr. Watts Russell.

† I find that the inscription is in the Latin form, and goes thus—"JOHANNES BAPT. CONEGLIANUS OPUS."

‡ Enciclopedia metodica delle Belle Arti. Parma, 1819—22.

§ See also Ridolfi's "Meraviglie dell' Arte" for Cima, as well as for other Venetian masters.

|| Schools of Painting in Italy, vol. I. p. 243.



known to be by his hand exist, but there is one in the Dresden Gallery, which is declared by competent judges to be authentic. The subject is the Ecce Homo, and the work may have interest for such as examine the question how far the great brother of the painter may have had cause for that jealousy of his kinsman—but too lightly attributed to him—by which he is declared to have been so far influenced as to have dissuaded Francesco from the practice of painting. This accusation is, however, not based on sufficient grounds; other causes, without doubt, determined Francesco Vecellio to the choice of arms, in the first instance, and subsequently to that of commerce, as his profession. In the early life of the brothers, and before the success of either could have time to be determined, there may have been most cogent reasons why both could not prudently adopt the same pursuit, and to some of these we must assuredly have recourse, if we would know the true reason why Francesco Vecellio became first a soldier, and afterwards a merchant, rather than a painter.

Among the engravings of the British Museum is a Holy Family, bespeaking "in its delicately executed background" a design by Vittore Carpaccio; and this is very nearly the sum of our possessions as regards that important Venetian master, whose admirable qualities, remarks a German author, "wohl oft das Auge des Künstlers entzückt haben." And this is true, or rather it is part of the truth only, for the works of Vittore Carpaccio do more than "enchant the eyes;" they awaken the mind, they amend the heart. If, as a competent writer observes, "the conceptions of this master, who is, properly speaking, the historical painter of the elder Venetian school, incline to the *genre* or romantic style," yet must it also be conceded that he maintains that style at the very highest point of elevation. Vittore Carpaccio selected his subjects worthily, and he ennobled all that he touched. This, considering that his themes were usually lives of the saints, and subjects analogous, is much to say; but examine any one of Carpaccio's works, and you will find the remark fully justified. A few words from the author above cited will bring the mode of the master clearly before us. "He successfully introduces the daily life of the Venetians of his time in the greatest variety and the richest development; loving to fill up the background with landscape, architecture, and various accessories."

That does he indeed, and he effects it to purpose, as the long hours we give to him in the one gallery of the Venetian Academy alone, may suffice to prove. But there is more, and all to your honour and glory, thrice worthy competitor of the great Giovanni Bellini—wherefore let us give it place. "In this respect he may be compared to the Florentine masters of the fifteenth century; but the surrounding landscape and architecture of Carpaccio display a far higher finish, and assume a much greater importance. He avails himself freely of these accessories in his compositions, and binds them all together with a deep and powerful colouring."

Three pictures by Vittore Carpaccio, now treasured among the most valued possessions of the Louvre, the Royal Gallery at Berlin, and that of the Brera at Milan,—each collection having secured one,—will be seen with especial interest by all who shall visit them consecutively, since they belong to one and the same work, the life of St. Stephen, namely, a series painted for the Scuola di San Stefano, in Venice, towards the close of the master's active life. The picture in the Louvre exhibits the saint in the act of preaching the Gospel to the Jews at Jerusalem; that at Berlin presents the consecration, to their holy work, of St. Stephen and six of his companion believers,—Philip, Procorus, Nicanor, Timon, Parmenus, and Nicholas, namely,—by the hands of the Apostle St. Peter, behind whom stand others of the apostles. The picture in the Brera consists of two from the number of these figures: it is accounted, and with reason, among the most valuable possessions of the great Milan Gallery. The Berlin portion of the work bears the name of the master, "Victor Carpathius," and the date 1511; that belonging to the Louvre claims to possess the portrait of the master himself, a figure standing in the crowd of spectators, wearing the

beard very long, and with one hand placed on it. A long beard was certainly one of the distinctive characteristics of Carpaccio's head; his features are strongly marked, and one does not readily forget them: thus the truth would be easily verified by comparison of his known portraits (they may be borne without difficulty in the memory); but the writer has not done this, not having visited the Louvre since the question was presented.

In the Venetian Academy there is a painting—among others to be found there—representing the Virgin, who places the infant Christ in the arms of St. Simeon. Of this picture, painted for the Chapel of our Lady, in the Church of St. Job, Vasari says, "Il colorito di tutta la tavola è molto vago e bello." He speaks, furthermore, of a History of the Martyrs, painted for the Altar of the Resurrection, in the Church of St. Anthony, but now also in the Venetian Academy; of this he says,—"In that work there are more than three hundred figures, large and small, with many horses, and numerous trees. The opening heavens, the various attitudes of the figures, clothed and nude, the many foreshortenings, and the multitude of other objects represented in this painting, prove the master to have executed his work with extraordinary love and care."

Among the pictures in the Academy is a series of eight, from the life of St. Ursula; these Kugler describes as "particularly worthy of attention; they are masterly works, rich in motives and character; the monotonous incident which forms the groundwork is throughout varied and elevated by a free style of grouping, and by happy moral allusions. The colours shine with the purest light."

Speaking of other works, all mention of which we must forbid ourselves, the writer alludes to the vivid representations of Venetian life, buildings, people, and costumes, to be found in Carpaccio's works; and this is the fact. Superior in all beside to our good Gentile Bellini, Carpaccio was faithful as he—more faithful he could not be—in the delineation of Venice as she was in the days of her beauty; and for this do we owe love and gratitude to both the excellent masters. Over the high altar of the Church of San Vitale, in Venice, is a "Santa Conversazione," likewise mentioned by Kugler as exhibiting "the most finished execution. The architecture of the background still constitutes a kind of symmetrical framework to the figures, who are in eager conversation with St. Vitalis,—the latter seated on his horse, and occupying the centre of the piece." In the Church of Santa Maria-in-Vado, at Ferrara, is a "Death of the Virgin," declared by certain of the commentators to be the chef-d'œuvre of Carpaccio. Ernst Förster, among others, considers it to be his best; the present writer has paid but two short visits to Ferrara, both hurried, and made, moreover, when all but unacquainted with the works of the master.

Of some few other early Venetian painters, for whom we would fain bespeak the close attention of the student, we must yet keep silence at this moment, lacking space for even their names and those of their works; to say nothing of the due expression of that respect and gratitude which is the always gladly accorded due of more than one among them. With Gentile da Fabriano we would fain pass some time, nor is Vincenzo Catena; to be passed over without regret; but the time has come for parting with all, nay, even with the city of their love, if not always of their birth—that last matter of but secondary import. And well did you then merit all the deep affection they gave you: glory at once and sorrow of our hearts, beloved Venice! In you it is, and in that neighbouring Tuscany, whose best light also poured its beams over the world, in what were your days of goodness—which is greatness—in you, that we find masters with souls informing their bodies, and with hearts that spoke directly to the heart of every beholder. Woe, woe, for the years that came after, and double woe for that the good ones shall never return! To us, to the future of our artist-life, they may come, they are coming; we look forward hopefully, steadily; but to you—never, never—the decree hath gone forth—it is finished!

## THE APPLICATIONS OF IMPROVED MACHINERY AND MATERIALS TO ART-MANUFACTURE.

### No. 12.—THE STEAM-ENGINE.

We are told by Mr. Smiles in his "Life of George Stephenson," that the great engineer, when once looking at a locomotive engine travelling on the first railway, proclaimed to his wondering companion, the great fact that the huge carriage was urged on its course by *sunshine*.

There is no passage in that extraordinary life which shows so strikingly as this one does, the far-seeingness of Stephenson. Years pass away, iron roads run the length and breadth of the land, and hundreds of locomotive engines rush to and fro with bird-like speed; and now, half a century having passed into the abyss of time, since this truth was uttered, our schoolmen, as if they had caught at a new idea, talk of the mechanical value of the sunshine, and prove to us, by the most elaborate mathematical researches, that a lump of coal represents an equivalent of solar power.

It may not immediately appear that this is an apt commencement to one of a series of articles which proposes to tell of "improved machinery;" but it cannot be denied that George Stephenson's is an exalting thought, and that with this fine idea correctly appreciated, we are prepared to enter on the consideration of some of the phenomena connected with the creation of modern genius—the Steam-Engine. Shortly, we purpose directing attention to a few of the remarkable machines which are employed in our textile manufactures. We therefore think it will not be out of place if we devote an article to the consideration of the motive power by which those machines are impelled. The perfection of much of our weaving machinery is so great, that we can scarcely hope to see it improved. The machine appears to possess *life*, and almost to exercise a *will*; but when we examine it, we find that seeming will, is some delicate pre-organised arrangement, developed in the inventor's mind. Automatic engines are ever an instructive study, and more or less perfectly so are all the forms of steam machinery which we employ,—whether it be the mighty engines of a vast Atlantic steamer—the ponderous machine which lifts tons of water every minute from the depths of the coal or copper mine, or the delicate combinations which spin the cotton, flax, or silk, and weave it into those beautiful combinations which give permanence to the idea of the artist. The revolving shaft, the ponderous beam, the thousand spindles, and the flying shuttles, are each and all the representatives of the mechanical power locked up in a little mass of coal. As in the human system every motion of the body involves an expenditure of muscle, so in the machine every revolution is the result of the conversion of a certain quantity of carbon in the coal into gaseous carbonic acid.

Mechanical power, under whatever conditions it may be developed, is the result of a change of state in some body, somewhere. If we employ horse-power, the energy rendered available is at the expense of the muscle of horse; if steam-power is used, its mechanical force is the result of the combustion of coal in the furnace; and if the much-talked-of application of electricity as a motive power should be brought to a practical result, it would be at the expense of the metals in the voltaic battery that the force will be obtained.

It has been shown by some beautiful experiments of Dr. Joule, that motion and heat bear an exact relation to each other. Thus a body in falling through a certain space generates a definite quantity of heat, and that quantity of heat is capable of producing precisely the same mechanical force as that which the falling body could have exerted.

These are facts, quite independent of any theory; and whether heat be considered a *positive entity*, or merely a sensation, dependent on the undulation of the particles of matter, this law of the mechanical equivalent of each increment of heat is a truth, and admits equally well of explanation by either of the rival theories.

The steam-engine is now one of the most perfect of machines, but it has been long in reaching its present state. Hero of Sicily has connected his name with an engine somewhat like a windmill, the fans of which were urged round by the impulsive

\* Ernst Förster.

† Kugler's "Schools of Painting in Italy," edited by Sir Charles Eastlake, vol. i. pp. 244, 245.

\* See "Opere," as before cited, vol. ii. p. 540; or the English Translation, vol. ii. p. 338.

† Schools of Painting, loc. cit.

‡ One picture by this master—a Madonna with saints—was among those lately exhibited in Manchester.

force of a jet of steam. We have indications, though dimly seen amidst the clouds of the superstitions of the middle ages, that steam was sometimes employed, rather for purposes of astonishment than for use. It is not, however, until a late period that any intelligible account is given to us of man's knowledge of steam-power. The Marquis of Worcester describes a steam-engine in his "Century of Inventions," but it is very doubtful if he ever constructed one. De Caus and Papin, in France, certainly advanced man's knowledge of the powers of steam; but it was not until the development by Black, of the laws of latent heat, and the experiments of Cavendish and Watt that any real advance was made. In the hands of Watt, that which was a mystery and a terror, became a trained power bent to do man's bidding. It must not, however, be forgotten that in this country, long before Watt, Savery wrote a treatise on the "Impellent Force of Fire," and that he constructed an engine for the purpose of draining mines, which he called the *Miner's Friend*. Newcomen, of Dartmouth, availed himself of his knowledge of the pressure of the atmosphere, and of the force of steam, to construct an atmospheric steam-engine; these, however, were still imperfect machines. It is not purposed to write the history of the steam-engine, or, now, even to describe the mechanical arrangements applicable to the several ends for which it is required. Having in future numbers to detail peculiarities connected with the machines employed in Art-manufactures, of which steam is the prime mover, it has been thought advisable in the present article to confine attention to a few of the more remarkable discoveries which have been made in connection with the action of heat on water in producing steam. It should be understood by all our readers that steam-engines are constructed upon principles involving the use of—

- 1st. High-pressure steam.
- 2nd. Low-pressure steam.
- 3rd. Steam working by expansion.
- 4th. Steam working by expansion and condensation.
- 5th. Engines combining in action two or more of these conditions.

It will be sufficient to explain that when water is vapourised at 212° Fahrenheit, under the ordinary pressure of the atmosphere, it is in the condition termed *low-pressure steam*. If however water is vapourised in a vessel from which the escape of the steam is prevented, there is a constantly increasing pressure, the limits to which appear to be only the strength of the material of which the boiler is constructed; consequently steam under this condition is a compressed steam, capable, when liberated, of exerting the force which is due to the amount of compression. In other words, a certain quantity of heat is necessary to produce steam to fill a cubic foot of space under the ordinary pressure of the atmosphere: now, if we continue to apply heat, and prevent the steam which is constantly being formed from occupying more than the cubic foot of space, we are storing a power which is exactly equal to the additional quantity of heat which has been developed; this is *high-pressure steam*. In some engines this high-pressure steam, when liberated from the boiler, exerts its force under the piston, and escapes; in others *low-pressure steam* alone exerts its power, and is removed by condensation. In others, again, a certain quantity of high-pressure steam is allowed to flow from the boiler into the cylinder—a quantity not nearly sufficient to fill the cylinder—and it is then cut off. The result is that the steam does its work by expanding in volume, or in passing from the state of high-pressure to that of low-pressure steam, after which it is condensed.

Numerous methods have been introduced for the purpose of generating steam more rapidly, and numerous contrivances have been made by which it has been hoped to develop force of higher intensity, but these have not generally been successful, owing to the imperfect knowledge existing as to the laws by which heat acts in the conversion of water into steam. The uncertainty of knowledge upon this point has been one of the fruitful causes of steam-boiler explosions, so frequently attended with the most disastrous consequences. Among the discoveries of the last few years are two in connection with this matter, which are in the highest degree curious and instructive. To these the remainder of this article shall be devoted.

Water exists in three conditions—solid, liquid, and gaseous; or as ice, water, and steam. These physical states, are entirely due to the quantity of heat. If we rob water of its heat, it becomes ice; if we add heat to water, it becomes steam. Now these conditions depend upon another peculiarity in water, viz., its power of absorbing and holding in solution atmospheric air.

Those who are accustomed to the aquarium know that plants and animals soon exhaust the water of air, and that they perish if air is not supplied. They will also know that the water can be re-saturated with air, either by passing a stream of water through it, or by allowing the water to fall through the air. The point of attention is this—water containing air, and water deprived of air, are physically different bodies. There are two ways of depriving water of the air it may contain: the first is by *freezing* water; the second is by *boiling* water.

Every one must have observed that the ice which forms upon still water is full of air bubbles; whereas the ice which is formed under conditions of disturbance is free from them, being clear and transparent. It is a most remarkable fact that in the process of congelation water rejects everything it may have held in solution in its liquid state. If water be coloured with indigo, or any other dye—if we add to it spirit, or acid—if we dissolve in it sugar or salt—if we disseminate through it any inert substance, or any deadly poison, and then freeze the water, keeping up a gentle disturbance, to prevent the mechanical entanglement which might otherwise occur—the dye, the spirit, the acid, salt, sugar, or poison, are each alike rejected; and we have a mass of frozen water, colourless, tasteless, and inert. Even the air contained in water is squeezed out of it in freezing. If we boil water under circumstances which will prevent the accession of air—as, for example, in a flask having a very long neck—the same result is obtained. By the application of heat, water parts with its air; and as the long neck of the flask becomes filled with steam, the air cannot re-enter, and the mutual affinity of the two cannot be exerted. It may not appear that, beyond the curious nature of the fact, there is much or anything of practical value in this.

Another remarkable phenomenon has been discovered:—*Water containing air boils at 212° Fahr., but water which does not contain air will not boil at this temperature.*

Having obtained a lump of airless ice, we place it in a proper vessel, and to prevent the accession of air, we drop upon its surface a little olive or almond oil. We now apply heat, and convert the ice again into water. We continue the application of heat up to the boiling-point; but there will be no sign of ebullition. We still apply heat, and any thermometer placed in the water will indicate an increase of temperature up to 250° or 260°, and still no signs of boiling. Now the experiment becomes dangerous, and the vessel should be surrounded with a shield of wire gauze; for as the temperature is still increasing, the water will, before it reaches 300°, explode with as much violence as the same quantity of gunpowder. The whole mass of water, at one effort, exerts an expansive force, due to the full quantity of heat which it contains.

Again, when we boil water in a flask with a long neck, it will, although the heat is still applied, in a few minutes cease to boil; but, instead of boiling, there will be, at intervals, convulsive bubblings, which very frequently break the flask. Avoiding this result, we procure water in a similar state to that obtained from ice, and the final results are similar. There is one other curious and important point. If water which does not contain air, is brought up to a temperature of 250° Fahr., and then a single drop of water containing air is allowed to fall into it, the whole mass bursts into an explosive ebullition of the utmost violence. To this cause many of our steam-boiler explosions may be traced. It very frequently occurs that a steam-boiler explosion happens after a rest of the engine, just at the moment that it is again set to work. Let us examine into the cause of this. During boiling, water parts with the air it contains; but as the engine continues at work, feed-water is constantly supplied, and air is carried in continuously; thus the normal state of water is maintained. The engine is at rest; the fires are still under the boiler, and no feed-water is supplied. Under these conditions the water acquires the high

temperature of 250°, or more, without boiling. The engine is set to work, the supply-pipe is opened to the boiler, water containing air is admitted, and an explosion ensues, rending the iron plates asunder, or lifting the boiler from its bed, and carrying it many hundred feet through the air, destroying alike life and property. Does a knowledge of the fact indicate a remedy? It does, and a simple one. *If the supply of water to the boiler is never checked, an explosion from this cause cannot occur.*

There is another phenomenon connected with the action of heat on water which is yet more curious, this is the so-called *spheroidal state*. If drops of water are thrown upon a very hot plate of metal they assume a spheroidal form, and roll about in a strange manner, while vaporisation takes place with extreme slowness. If water is thrown into a red-hot vessel, and this high temperature is maintained, it will never boil; but remove the vessel from the source of heat, and when it has cooled to a certain point, the whole mass is converted into steam.

If a metal bottle is made red-hot and some water is poured into it, we may still, as has been said, maintain this high temperature without establishing ebullition. Beyond this, we may cork the bottle and still urge the source of heat to any extent—the vapour formed will be insufficient to drive out the cork; remove the vessel from the heat, and allow it to cool, and the cork will be expelled with explosive force. To explain, although we can do so but very imperfectly, the rationale of this, two or three other experiments must be named.

Make a ball of platinum or any other metal white-hot and plunge it into a glass jar of water,—it will be seen that the water does not touch it. The fluid is repelled and stands around it, reflecting the white light, of the heated ball, in a beautiful manner. Gradually the ball cools, and as this takes place the sphere of vapour collapses around the ball, and eventually the water falls in upon it, and it boils. Make a metal sieve white-hot over a well urged blow-pipe flame, and while the flame still plays upon it pour into it water. The fluid will not flow through the meshes of the white-hot wire, and we may fill the vessel with liquid matter; when full, remove the sieve from the flame, and when the wires have cooled to dull redness in daylight, the mass of water rapidly rushes through.

Into a white-hot vessel place any organic body, any combustible substance such as gunpowder, or any two chemical bodies having a great affinity for each other, and it will be found that the organic body will not be burnt, the combustible will not explode, the chemical affinity is entirely suspended, so long as this high temperature is maintained.

The point, however, of especial interest at present is this,—if by any want of attention, or by any accident the water in a boiler is allowed to be low, a plate of iron over the fire may be heated to redness, water now being let in, will assume the spheroidal state as it comes in contact with the heated iron. The spheroidal state involves the following conditions:—A temperature, of the water, below 212° Fahr., the escape of vapour from the water having the temperature of the surface of the metal from which it is escaping, i.e. a temperature considerably above 1000° Fahr. This vapour has no expansive force so long as this high temperature is maintained, but allow it to cool, it exerts a force due to all the heat it contains; consequently, from its suddenness of action, and the intensity of the developed power, it is resistless. In this way, without doubt, many explosions in steam-boilers are to be explained. Indeed, we believe, where the boilers are not themselves defective, that one or the other of these causes will be found to explain all boiler explosions.

Boutigny, to whom is due all the merit of investigating the spheroidal state of water, has devised a boiler, in which he proposes to use this spheroidal water and steam, as he conceives with great economy, as his motive power. The result of the experiment is not yet known.

Having sketched out some of the peculiar conditions which may be regarded among the novelties of science, that have an especial bearing on all kinds of machinery of which steam is the motive power, we leave the subject for the present, hoping to return to it, from time to time, in the consideration of those beautiful combinations which relieve human labour, and give perfection to Art-manufacture.

ROBERT HUNT.



## GIFT-BOOKS FOR CHRISTMAS.

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If there be one class of individuals whose business it is, more than that of any other, to watch "the passing moments as they fly," and on whose attention the rapidity of their flight leaves the most vivid impression, it surely is that class to which the public journalist and the conductors of periodical literature



FROM "PARADISE LOST."

belong. Speaking from our own experience, we may remark, that our year resolves itself only into twelve epochs, each following its predecessors in such quick succession,—the labour of one almost interweaving itself with the duties



FROM "HYPERION."

of the following, in "one eternal round," as it were,—that it is only by the recurrence of certain events which annually demand our attention, or by the

advent of certain matters appertaining to a particular period, we are reminded that another considerable portion of time has been added to "the years



FROM COWPER'S "TASK."

that are awa'." And thus, for example, the receipt of a number of books



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forwarded, indicates to us, in intelligible language, that we are fast approaching the termination of another year: it completes the twentieth of our existence.

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to which the term "gems of art" were never more appropriately applied—we do,



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without hesitation, give the preference to the class of works that have now superseded

them. The miscellaneous character of the "Annuals" was calculated



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to render them ephemeral, but they served their legitimate purpose



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well; and even had this not been the case, we should still look back



FROM MILTON'S "SAMSON AGONISTES."

upon them with a kind of loving feeling, inasmuch as they pioneered



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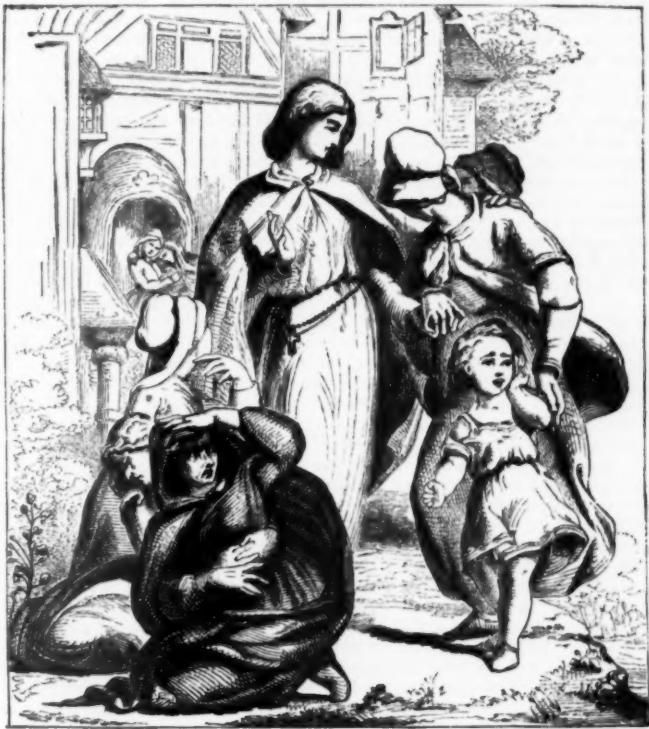
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the way for the multitude of highly embellished books that have succeeded them, and gave to the public an appreciating taste for a high tone of illustrated literature, and a desire to possess works of such a class. The "Annals" fell away only when they had existed so long as to make people feel the want of something better; and hence, to meet this necessity, publishers found that their own interests, and the demand of the public, were best served by the reproduction of the works of standard writers illustrated by the pencils of the first living artists. And there are thousands, both in Great Britain and her wide-spread colonies, not to mention countries that form no part of her dominions, to whom our artists are known only by what they have contributed in the way of book-illustrations; while the progress that has been made in this phase of Art can only be estimated by comparing the works of the present time with those that were produced fifty years ago, or even less.

There is scarcely a publishing firm of any eminence in the metropolis which has not lent its aid, in a greater or less degree, to this progressive movement: one of the earliest and most enterprising of these publishers was Mr. Charles Tilt, whose illustrations of the Bible, of Byron's works, and of several other popular writers, were known far and near. On Mr. Tilt's retirement from business, with an ample fortune, it fell into the hands of the late Mr. David Bogue, at whose death, not many months since, Messrs. Kent & Co. became his successors. Mr. Bogue, following the example of his predecessor, issued a considerable number of charmingly illustrated books, especially during the last two years of his life: some of these did not happen to come under our notice when they were first published; but as the copyrights are now the property of Messrs. Kent, who has afforded us the opportunity of examining these volumes, and ascertaining their claim to public favour, we propose passing them under review; for books of this class are not for a time, but for all time; they are "gift-books" for the Christmas of every year—presented adapted to all seasons, and suitable for all who can relish whatever is solid and good in literature, and elegant in pictorial embellishment.

The first volume we take up is Milton's *L'ALLEGRO AND IL PENSEROSO*, illustrated with thirty plates, designed, and etched on steel, by Birket Foster. Often as these poems have been the themes of our artists, they appear inexhaustible, and Mr. Foster's fertile imagination and ready pencil have extracted new sweets from the flowers of poetry that everywhere abound; whether the subjects be figures only, or landscapes only, or a combination of the two, he is alike happy in each and all; we can but point attention to a few—"Haste thee, nymph," &c., a group of maidens, followed by companions of the opposite sex, is a most graceful composition, all light, and life, and movement—so lightly and joyously do they "trip it," that the feet of the maidens scarcely seem to touch the earth; it is all sunshine here, on the landscape and in the heart. Sunny, too, is the little bit of landscape illustrating the passage, "By hedgerow elms, on hillocks green," &c., the scene might have been sketched almost in any lane, and yet the artist has so skillfully put his materials together as to give them the most picturesque character. The two subjects on the following page, the ploughman and the milkmaid, and those on page 9, "Corydon and Thyrsis," and "Phyllis and Thestylis," are tempting enough to allure any one into the fields and meadows to share the labours of the peasant, even with no more probability of becoming rich in this world's goods than the peasant's wages offer—for the air is sweet with the new-mown grass, and the meadow is jewelled with the golden king-cup, and everything is pleasant to the eye, and looks as if health and happiness pervaded all living creatures; here we see only the poetry of rural life, and sweeter poetry an artist's pencil never expressed. The group gathered round the blazing fire listening to "stories told of many a feat," is capitally done; the peculiar management of light and shade tells very effectively; and an elegant Watteau-like composition is that which forms the tail-piece of the *L'Allegro*. *Il Penseroso* opens with a stately, contemplative female figure walking alone; behind her are the arches of a bridge and the towers of a castle, forming the middle distance, and relieved against an expanse of sea, partially lit up with the shining

of a young moon: the picture is in harmony with "the goddess sage and holy," whom the poet designates Melancholy: this is followed by a lovely little sylvan scene, in which Saturn and Vesta "met in secret shades." Similar in character to this, but with only a single figure introduced, are the engravings on pages 17 and 19; the misty moonlight in the last is beyond all praise. But we have no space to enlarge, though we could readily find something to say by way of commendation on each plate; and can only regret that we cannot introduce a specimen of these charming engravings, as they are on metal; hence, as examples of Mr. Foster's art, they possess an advantage over wood-cuts, however well executed, for his free and delicate touches could never be so produced by the most skilful wood-engraver.

The next book lying before us is *CHRISTMAS WITH THE POETS*, "embellished with fifty-three tinted illustrations by Birket Foster, and with Initial Letters and other Ornaments." Of this volume we cannot give specimens, for the reasons alleged with regard to the last. It is "got up," as a whole, in a far more costly style than the preceding—gold initials, ornaments, and borders being scattered more or less over every page; but the illustrations are not so numerous, and moreover, are not, in our opinion, improved by the tintings, which, in some instances, seem to conceal the fine work of Mr. Foster's etching-needle. His compositions are, nevertheless, quite up to his own mark, and little more need be said in praise of them; though on new ground as it were, among the songs and carols of the old poets, of which the text is principally made up, his fancy is as fertile, and his pencil as pleasant and truthful, in delineating the customs of our long-buried forefathers as they are when busy amid the scenes of our own times. On one page he depicts the court-yard of an Anglo-Norman mansion, with a group of carollers singing their Christmas hymn, while others enter bearing all sorts of "meat and drink, and each dainty," that will presently cover the Christmas table. On another page the boar's head is carried into the old hall in triumph, with sound of trumpet and voice of song—

"Lords, knights, and squires,  
Parsons, priests, and vicars,  
The boar's head is the first mess."

Then we have a charming picture of "Old English hospitality to the poor," another of the "Jolly wassail bowl," and others of the "Yule log," a "Merry Christmas to you all," "Tenants bearing presents to their landlord," the "Shepherds of Bethlehem," "Wassailing fruit-trees," "Christmas sports," and a host more, which we cannot stay to enumerate. This is, *par excellence*, THE book for Christmas, albeit we live in more sober times than those to which it specially refers, and although there are two or three songs or poems it would have been judicious to omit, at least for general reading.

*LONGFELLOW'S POETICAL WORKS*, richly dressed in bright marone and gold, contains upwards of one hundred and sixty engravings on wood, from designs by Jane E. Hay—better known to many of our readers by her maiden name, Jane E. Benham—Birket Foster, John Gilbert, E. Wehnert, the last two gentlemen contributing only about three each. From such a multitude of subjects, how is it possible to make anything like an adequate selection by way of criticism? we have introduced three specimens, which our readers may take as examples of the whole. Mrs. Hay's appearance as an illustrator of books, is of more recent date than that of her fellow-labourers in this volume; in fact, so far as our recollection extends, it is the first book on which the lady has been extensively engaged; but henceforth we shall expect to meet with her often. She resided in Germany for a considerable time, and her style is founded on the German school, but she has not fallen into the hard and dry mannerism adopted by so many of the artists of "Fatherland;" there is a richness and a fulness in her designs which the men of Dusseldorf and Munich rarely exhibit. This edition of the writings of the most popular American poet is worthy of being made a household book in the homes of Great Britain, quite as much as in those of the States: America gave us her poet's songs, in return we give her our artists' pictures:—

"Et vitula tu dignus, et hi."

In a less showy, but not less ornamental garb than the preceding volume, arrayed in deep purple

and gold, is Longfellow's romance of *HYPERION*, illustrated with nearly one hundred engravings on wood, by H. Vizetelly, from drawings by Birket Foster, whose aid has now become almost a necessity in every work claiming a pretension to be ranked among the best class of illustrated literature. We learn from the few prefatory remarks to this edition, that all the local illustrations were sketched on each respective spot, a journey of between two and three thousand miles being expressly undertaken for the purpose. It may be assumed there are few persons who have not read *Hyperion*; all who have, know that the scenery of the tale lies in Germany and Switzerland; of these local views there is a large number; others, referring to no particular place, are imaginary; as, of course, are those that come strictly under the title of figure subjects. The volume is produced with taste and elegance; and if it pleases us less than those already noticed, it is only because even Mr. Foster's pencil cannot give to such materials as Germany has supplied him with, the beauty and richness which his own fancy forms out of the characteristic features of English landscape. We introduce one engraving from this book, and two from

*THE PILGRIM'S PROGRESS*. This volume is ornamented with a very considerable number of designs by W. Harvey, engraved by the Brothers Dalziel. True it is that John Bunyan's noble allegory requires not the assistance of the artist's genius to render it welcome, but were such aid needed, it could not have fallen into abler hands than those which have worked on this edition: they have had a wide and productive field wherein to labour, and the harvest reaped is rich and ample in proportion. A long and beautifully written memoir of Bunyan, by the late Dr. Cheever, of America, gives increased value to this most acceptable edition.

*THE POETICAL WORKS OF JOHN MILTON*, in two volumes, are embellished with one hundred and twenty engravings on wood, from designs by W. Harvey. The peculiar nature of the chief poems of our great bard renders the task of illustrating them one of the most difficult it can fall to the lot of an artist to undertake, whose fancy need be inspired by "airs from heaven, and blasts from hell," as well as by gentle breathings from the paradise of earth. It has been said that Art can exercise an influence over the understanding that no descriptive eloquence can effect; but while this may be admitted as a general rule, there are many exceptions to it, and especially when the subject in hand ranges beyond the confines of earth; and thus the wonderful conceptions of Milton, when he carries us out of the garden of Eden, and frequently when he keeps us within it, are altogether unapproachable by even a Michael Angelo, or a John Martin, whose fervid, visionary, but poetical imagination, conjured up some wondrous pictures. Mr. Harvey has very wisely refrained from venturing far upon such mysterious ground; only now and then does he hold communion with the spirits of the air, the angels of light, and the angels of darkness; but there are many exquisite bits of scenery, and groups of figures, scattered through "*Paradise Lost*," and "*Paradise Regained*," "*Comus*," "*Arcades*," and Milton's minor poems have also received their due portion of the artist's attention. The engravings are by Thompson, S. and T. Williams, O. Smith, J. Linton, &c.: we have found room for two specimens.

*COWPER'S WORKS* in two volumes, with seventy-five illustrations by John Gilbert, engraved by J. O. Smith, next claims our notice. Our readers, to whom Mr. Gilbert's style must be perfectly familiar, will perhaps scarcely recognise him in the examples we have introduced. It is, therefore, right to mention that this edition of Cowper's poems was originally published, several years ago, by Mr. Tilt, when Gilbert had only just begun his career as a book-illustrator. We can, however, trace in them all the germs of that excellence he has since attained; indeed, some he has never surpassed, even to the present time, in tenderness, and in purity of feeling. His drawings now show more of the master's power, but not more of the artist's true and natural fancy. Two specimens are introduced.

*THOMSON'S SEASONS AND CASTLE OF INDOLENCE*, in one volume, have found their illustrator, both as designer and engraver, in Mr. S. Williams. The example introduced, selected out of forty-eight, will suffice to show that the task did not

devolve upon one incompetent to fulfil it. The volume is uniform in size and "getting up" with those of Milton and Cowper, and is worthy of being associated with them.

Lastly, and to conclude our notice of the publications of Messrs. Kent and Co., we have GRIMM'S HOUSEHOLD STORIES, with two hundred and forty illustrations, by E. H. Wehnert; of these we could find no room for specimens, and can only observe that they well accord with the spirit of the stories, which are as fanciful and unreal as the most mystery-loving German ever penned; there is a vast amount of talent and ingenuity, both in the tales and the wood-cuts, which may amuse if they do not edify.

## ON ENAMEL-PAINTING.\*

BY CHARLES TOMLINSON.

### No. III.

TWENTY years ago, Mr. Alfred Essex published a paper entitled, "Some Account of the Art of Painting in Enamel,"† in which he expressed his opinion that "writers on the subject of enamelling confounded the art of painting in enamel with those of painting on glass and porcelain; although these three arts are almost as dissimilar as their products—a painted window, a richly ornamented vase, and an enamel painting."

We have received from Mr. William Essex, "Enamel-painter in ordinary to Her Majesty and H.R.H. the Prince Consort," a letter in which he makes the same complaint with reference to our treatment of this subject. According to him, the difference between the art of painting on porcelain and enamel-painting is that "the latter can be fired as many times as required. I never finish a picture," he says, "in less than ten fires, and I have subjected one to thirty, but that is unnecessary, although it proves the durability of the material." The second distinction pointed out by Mr. Essex is, that "on account of the great heat to which the picture is exposed, many metals are perfectly useless to the artist in enamel, such as iron, copper, and lead."

In answer to these objections, we must remark, that the chief reason why those branches of Art which depend so much for their success on chemical operations are beset with so many difficulties, is that the artists are not chemists. Hence, too, it is that the early writers on the subject are so confused and unsatisfactory; and it is not without justice that Mr. Alfred Essex, in the paper above referred to, exposes the complicated clumsiness of an enamel colour which, in 1817, was crowned with the prize of the Society of Arts. Such a recipe would not have been concocted had the inventor been a chemist; and we think that Mr. William Essex's first objection would not have been made, had he taken a scientific, instead of a technical, view of the subject. The best writers regard enamel-painting, or the manufacture of enamels, "only as one of the branches of the art of vitrification."‡ Labarte also says (p. 101), "The subject of the present chapter will be enamel applied to painting on a metallic exipient; and in treating of the ceramic art, we shall speak of enamel-painting upon pottery." Laborde also says, "Toute matière susceptible de supporter, sans brûler, éclater ou fondre, la chaleur nécessaire pour faire entrer l'émail en fusion, peut recevoir cet émail, qui, pour réussir complètement, doit être en rapport de dilatation et de contraction avec cette matière. L'émail appliqué sur le métal, et les émaux qui, sous le nom de couverte et de vernis, recouvrent la porcelaine, la faïence, les briques, les grès, les schistes, la lave, et les vitraux sont les mêmes quant au rôle qu'ils jouent, et au maniement."§ Let us now see what the chemists say on the subject. Thénard says, "Les émaux s'appliquent par la fusion sur les métaux et les poteries."|| Dumas says, "Tout le monde sait qu'on parvient à fixer sur les poteries, le verre, et les émaux des couleurs variées, brillantes et capable

de résister à l'action de l'air, de l'eau, et même à celle de quelques agents plus énergiques. C'est en se procurant des mélanges fusibles colorés par divers oxydes métalliques que l'on arrive à ce résultat."\* And again (p. 629), "Il est bien évident qu'avec des précautions convenables, toute matière vitrifiable pourra servir à émailler." Rebouleau also recognises the same fact:—"Les émaux destinés à décorer les métaux doivent avoir toutes les qualités requises pour ceux qu'on applique sur le verre ou la porcelaine."† It may also be remarked that the French apply the term enamel to the glaze which covers earthenware, the ornamentation of which we suppose Mr. Essex would scarcely object to as enamel-painting. Thus Dumas says, "Tous les potiers savent fort bien préparer l'émail qu'ils emploient comme couverte pour la faïence commune;" and Brongniart defines the enamel so applied as "un enduit vitrifiable, opaque, ordinairement stannifère," a definition accepted by all good chemists. Thus Professor Miller, of King's College, in his "Elements of Chemistry," published in 1856 (Part ii. p. 767), says, "Enamel is the term given to an opaque glass, which owes its opacity to the presence of binoxide of tin."

But notwithstanding the chemical identity of the processes, we are quite willing to admit the technical differences insisted on by Mr. Essex, and to divide the art of painting in vitrifiable colours into—first, painting in enamel; secondly, painting on porcelain; and thirdly, painting on glass. With respect to the assertion that iron, lead, and copper are never used as sources of colour under the first head, we may remark that the French enamel-painters employ all three metals: the copper, in the state of deutoxide, for a green enamel; lead, in the form of minium, in what are called the *émaux de Winn*; and iron, in the form of fine filings, in a brown enamel, and, in the state of red oxide, for an orange-coloured enamel. The calcined sulphate of iron is also used. Many other examples of the use of these metals might also be given, although Mr. Essex may probably, in his own practice, object to their use. But this is a matter of very small importance, our object in writing this article being to insist on the important truth, that the difficulties which beset the art of painting in vitrifiable colours are chiefly due to the absence of chemical knowledge. The distinguished chemists who have written on this subject are not, and indeed do not require to be, enamel-painters; but it is quite necessary that the enamel-painters should be chemists, or at any rate be ready to receive with respect the observations of such men as I have quoted. This is not always the case. The practical man, as he delights to call himself, often assumes an antagonistic position with respect to the scientific man. He regards him as a mere theorist, and fancies that he himself must know his own art better than a man who has never been apprenticed to it. There is, however, this great distinction between the methods of Art and those of science. Art (that is the technological, in contradistinction to the æsthetical portion) consists of certain processes or facts, together with rules for their application; science consists of principles whose peculiar function it is to gather up and generalise facts, to explain processes, and to substitute laws for rules. Art is human and subject to error; science belongs to nature, and is precise and unerring because divine. The light of science cannot shine upon Art without improving it; and the practical man who refuses the aid of science or theory, as he is pleased to call it, voluntarily accepts a disadvantageous position by placing himself behind the knowledge of his age. He may by his own skill and natural abilities attain a large share of success in his art; but so long as he wraps himself up in his secrets, and carries on investigations alone—i.e., unaided by science—he will be subject to repeated and mortifying failures.

In order, therefore, that the results of Art may be harmonious and consistent, and their identity at different times remain undoubted, we must avail ourselves, so far as we are able, of the stability of nature as revealed to us by science. In no other branch of technology is there more need of the aid which is furnished by fixed chemical laws, than in the pre-

paration and application of vitrifiable colours. In this art we can only be certain of our results by having the materials in a state of chemical purity, and compounding them according to the laws of definite proportions. For example, in order that the yellow colour furnished by chromate of lead shall be identical at all times, it is obviously a first condition that this compound consist of nothing but equal equivalents of oxide of lead and chromic acid. If this condition be complied with, the pigment will be the same at all times, and in all places; and if operated on under the same circumstances, will produce precisely the same results; but if either of the proximate elements of this salt be impure, the compound is no longer to be relied on. Different specimens will produce different results, according as they differ in the nature and amount of the impurity, although the identity of the circumstances under which they are applied may be carefully observed at different times. But it is not always enough that the chemical purity of the pigment be assured. In certain cases the physical condition of one of the ingredients may have considerable influence on the resulting colour; such is the case with oxide of zinc, which enters into the composition of some of the enamel greens, yellows, yellow-browns, and blues. If the oxide be lumpy, granular, dense, and friable, it will produce by its admixture with the colouring oxides a dull and unsatisfactory pigment, although it may be perfectly pure; whereas a light, flocculent, impalpable oxide of zinc, identical in chemical composition with the former, will produce satisfactory results. It is further necessary to identity at different times that the solution of a particular metal, or its oxide, &c., be always made at the same temperature; that the acids, &c., which dissolve it be of the same specific gravity; that the solution be always of the same strength; that the precipitate be neither more nor less rapid on one occasion than on another. All these, and many other conditions necessary to the production of a definite colour, require the careful consideration of a scientific chemist, which conditions having been well understood, committed to writing and published in some work of repute, an important step is made in advance; the artist as well as the chemist may proceed with certainty; the one to practice certain processes which have been made intelligible, the other to adopt such processes as a starting point for new investigations. Thus may mortifying failures and the repetition of scientific researches be avoided. During a long series of years such a course has been adopted at the porcelain manufactory at Sèvres, and a large amount of valuable information respecting the preparation and application of vitrifiable colours has been digested and published, under the competent authority of M. Brongniart.\* Most of the prescriptions for the preparations of the colours are the result of experience at Sèvres, either made under M. Brongniart's direction, or copied from the archives of the factory, which contains minute descriptions of the processes adopted for compounding these colours. M. Brongniart remarks that the chemist, M. Salvétat, who for many years has been entrusted with the preparation of the colours, has dignified the art by imparting to it that scientific perfection in which it was formerly deficient, "that is to say, he has given to these prescriptions the method, the exactitude, and all those precise conditions which belong to science, and which have been introduced with so much success and utility into industry." (Tome ii. p. 506.) Such a service as this was fairly to be expected of an institution which from the time of Louis XIV. has been maintained at the public expense, and has numbered among its directors such distinguished men as Macquer, Brongniart, Ebelmann, and Regnault.

Enamel colours are formed by the combination of certain metallic oxides and salts with certain fluxes, which enable them to fuse into coloured glasses. The metallic oxides are usually those of chromium, of iron, of uranium, of manganese, of zinc, of cobalt, of antimony, of copper, of tin, and of iridium. The salts and other bodies used to impart colour are chromates of iron, of baryta, and of lead; the chloride of silver, the purple precipitate of Cassius, burnt umber, and burnt sienna, red and yellow ochres, &c. Some of these colours develop them-

\* Continued from page 220.

† London and Edinburgh Philosophical Magazine, vol. x. 1837.

‡ Labarte *Description des objets d'Art*, &c. (Paris, 1847), or as it is called in the excellent English translation of the work, *Hand-book of the Arts* (London, 1855), p. 405.

§ *Notice des Émaux exposés dans les galeries du Musée du Louvre*. Paris, 1852.

|| *Traité de Chimie*, &c.

\* *Traité de Chimie appliquée aux Arts*, tome ii. p. 702.  
† *Nouveau Manuel complet de Peinture sur Verre, sur Porcelaine, et sur Email*. Paris, 1844.

\* *Traité des Arts Céramiques*. Paris, 1844.



selves at the highest temperature of the porcelain furnace, and they form the *couleurs de grand feu*, as the French call them; others, and by far the larger number, are called *muffle colours*, since they require only the more moderate heat of the muffle, in which the painted articles are enclosed, to protect them from the products of combustion of the fuel.

The *couleurs de grand feu* are limited to the blue produced by oxide of cobalt, the green of oxide of chromium, the brown produced by iron, manganese, and chromate of iron, the yellows from oxide of titanium, and the uranium blacks. These colours furnish the grounds of hard porcelain; and as the temperature employed in baking this substance is capable of fusing felspar, that substance is used as the flux. For an indigo blue, the proportions are 4 parts oxide of cobalt and 7 parts felspar; for a pale blue, 1 part oxide of cobalt and 30 parts felspar. The materials in each case are to be well pounded and mixed by sifting them together at least four times, after which they are to be fused in a crucible in the porcelain furnace. The colour thus formed is reduced to powder, and is ground up with oil of turpentine, oil of lavender, or some other convenient vehicle, and is applied to the surface of the biscuit in the usual manner, when being again raised to the high temperature of the porcelain furnace, the colour fuses and incorporates itself with the substance of the ware. The other colours are afterwards applied in the usual manner, and these are fused and incorporated with the ware at the more moderate temperature of the muffle; but although the *couleurs de grand feu* require so high a temperature for their fusion, this temperature is accompanied with certain inconveniences in the case of cobalt,—it is liable to volatilise, so as to affect the objects near it; thus, if a white vase be placed near one that is being coloured blue, the cobalt of the latter will rise in vapour, and give a decided blue tint to that part of the white vase which is nearest to it. Moreover, cobalt is uncertain in its results; it occasionally leaves white uncoloured patches, or it may present a dull granular surface, or display metallic grains. Oxide of chromium is sometimes employed without a flux to impart a green colour to hard porcelain, but as this colour does not penetrate the ware, it is liable to scale off. A bluish-green is produced from a mixture of 3 parts oxide of cobalt, 1 part oxide of chromium, and one-tenth of felspar; this mixture is not previously fritted, but is applied in a minutely comminuted state to the ware as usual. A fine black is produced from mixtures of the oxides of iron, manganese, and cobalt; and by omitting the cobalt various browns are formed.

With respect to the muffle colours, which are too numerous to be particularised here, it may be remarked that they are fired at a temperature equal to about the fusing point of silver. A higher temperature would be of advantage to many of them, in increasing their solidity and brilliancy; but it would be injurious to those colours which are obtained from the purple precipitate of Cassius, on which the artist relies for some of his finest effects. Muffle colours do not penetrate the glaze of porcelain, as may be proved by boiling in nitric acid a piece of painted porcelain after it has been fired, when the colours will disappear: hence the glaze of hard porcelain has but little reaction on the colour, and if this be not acted on by the high temperature, it ought to preserve its proper tint. The principle of painting on hard porcelain is, according to Dumas, the art of soldering by heat, to a layer of the glaze, a layer of fusible colour, the dilatation of which shall be the same as that of the glaze, and of the body of the ware. The function of the flux is to envelop the colour and attach it to the glaze. In most cases it has no action on the colour, but is simply mechanically mixed with it: it is, however, necessary that the flux should combine with the glaze. Dumas gives a caution against the common notion with respect to vitrifiable colours, that the colour and its flux are capable of chemically uniting by heat, and forming a homogeneous compound. In the case of muffle colours the contrary is usually the case; the flux being only a mechanical vehicle for the colour. Hence the flux must vary with the colour; but, as all the colours ought to be capable of being mixed, the range of fluxes is but limited. A common flux is the silicate of lead, or a mixture of this with borax. The borax cannot be

replaced either by soda or potash, on account of the facility with which those alkalies become displaced in order to form other compounds: moreover, it is found that the presence of these alkalies causes the colours to scale off. The mode of employing the fluxes varies with the colour: in certain cases the flux is ground up in proper proportions with the colour, and is so employed; in other cases, it is previously fritted with the colour. When the colour is easily alterable by heat, the first mode is adopted; but when the oxide requires a high temperature for the development of its tint, the second mode is employed.

The application of enamel-colours to metal is beset with greater difficulties than in the case of porcelain and glass, on account of the facility with which the metal becomes oxidised; and it would probably be found that in all cases the metal has acted injuriously on the colours. The peculiar merit which Mr. Essex claims for his branch of the art—in being able to pass his work through the fire as many times as required—must be considered a doubtful advantage, for the oftener this is done the more likely is the oxide formed on the surface of the metal to become dissolved by the enamel, which thus displays defects which are beyond the control of the artist. Another inconvenience resulting from this frequent firing is, that if the enamel contain oxide of lead,—which it nearly always does, except in the case of the best Venetian variety,—the enamel reacts on the metal, metallic lead is formed, and the colour of the enamel is destroyed. The early enamellers sought to get rid of this inconvenience by employing gold as the excipient; but as gold is usually alloyed with copper for the sake of imparting hardness, the difficulties were thus only partially evaded. If the excipient be copper or silver, the enamels are almost certain to be injured in colour by contact with these metals, and the artist may think himself fortunate if this change be confined to the layer which is in immediate contact with the metal, although even this circumstance would be fatal to the effect of transparent enamels. Hence opaque enamels are preferred, but with them the edges of the work often show the mischievous influence of contact with the metal excipient.

In concluding these few remarks on the chemistry of enamel-painting, we will give a very short account of the method adopted at Sèvres for preparing the purple precipitate of Cassius. The number of rich and varied tints produced by this pigment have caused it to be highly esteemed by the enamel-painter, especially by the flower-painter. This pigment is formed by adding a solution of gold to one of chloride of tin, for which purpose fine gold is dissolved in *aqua regia*; the solution is diluted with water, filtered, and again largely diluted, when the colour should be of a light-citron yellow. During these operations a solution of tin is to be prepared with the greatest care, for on this depends the success of the operation. The tin is also to be dissolved in *aqua regia*, in small fragments at a time, and these must be allowed to disappear before a fresh quantity is added. Pure laminated Malacca tin is to be preferred, and the operation must be conducted in a cool place, it being important to keep down the temperature of the solution. In this way a protochloride, and a deutochloride of tin are formed, the mixture of the two chlorides being necessary to ultimate success. A scanty black sediment will also be formed, but this may be separated by decantation, after which the solution of tin is to be poured drop by drop into the solution of gold, with constant stirring; but as soon as the precipitate is of a purple colour, the operation is to be arrested. When the purple is deposited the liquor is to be decanted off, and the precipitate collected on a filter; it should assume a gelatinous consistence. In this state it is fit for use, but must be kept under water. The quantities used at Sèvres are as follows:—15 grammes of tin are dissolved in *aqua regia* consisting of 4 parts nitric acid, 1 part hydrochloric acid, and 10 parts water; the solution is then diluted with 5 litres of water. The quantity of gold dissolved in the *aqua regia* is 5 grammes; but excess of acid is to be avoided; this is diluted with 5 litres of water, and the solution of tin is added as already described. It is usual to wash the precipitate with boiling water, when it should remain of the fine colour of old wine; and when mixed with proper fluxes, be capable of producing fine purple, violet, and carmine tints.

## ART IN THE PROVINCES.\*

**HALIFAX.**—Our contemporary, the *Builder*, gives, in a recent number, the following description of the public park, which was formally presented to the corporation on the 14th of August: it is the munificent gift of Mr. F. Crossley, M.P., to the people of Halifax:—"It is situated on the western side of the borough. It has four entrances, two in Park Road, one in Hopwood Lane, and one in King's Cross Street, and the whole is surrounded by palisades. The promenade is reached by means of flights of stone steps. In the centre of the terrace is a semicircle of steps, nine in number, and 27 feet in width. At the top of these steps a stone building is erected, 30 feet high, with arches in front, borne on pillars of stone. On each side of the building will be small fountains, and Grecian vases on pedestals. In different parts of the terrace are productions of marble statuary, of life-size, eight in number, the work of Italian artists, representing Hercules, Venus at the Bath, Aristides, &c. Below the terrace is a stone basin, 4 feet in depth, and 216 feet in circumference, with a fountain in the centre. Lower down is a little lake, with a serpentine walk about it, and bridges over it,—one formed out of rocks. The park grounds, which are laid out with trees, shrubs, plants, and flowers, comprise in all about 12½ acres, suitably studded with numerous seats for the use of visitors." The inhabitants of Halifax, through generations to come, will have good reason to venerate the name of Mr. Crossley, of whom, we are happy to hear, it is proposed to erect a statue in the park. The subscriptions of his fellow-townsmen have already reached a considerable sum for this purpose.

**FAISLEY.**—The annual meeting of the subscribers to the Paisley School of Art was held on the 31st of August, for the purpose of receiving the annual report, and distributing the prizes to the students to whom they had been awarded. The attendance of pupils seems to have been less than that of previous years; but the deficiency is explained by the circumstance that, in former years, many of the pupils of the Neilson Institution attended the Paisley school in order to receive instruction in elementary drawing; but during the past season Mr. Urie, the second master, had attended the Neilson Institution twice a week, and given lessons to about 200 scholars, thus rendering it unnecessary to attend the parent establishment.

**COVENTRY.**—The annual meeting of the supporters of the Coventry School of Art was held on the 8th of October, the Right Hon. Lord Leigh presiding on the occasion. The Report stated that the number of students entered on the books during the past sessional year was 371 against 340 in 1855-6, and 340 in 1854-5. The progress of the school has been steady and satisfactory. Out of the eighteen works to which local medals were awarded last year, four obtained medals in the national competition in London; but as two of the awards were made to drawings by the same student, T. Mallinson, only three medals were distributed to the school. It seems, from a comparison between the number of awards and that of the registered students, with those of other provincial schools, that the Coventry school stands fourth in the order of merit.

**SHEFFIELD.**—The friends and supporters of the Sheffield School of Art had their annual gathering on the 29th of October, when Mr. Young Mitchell, the head master, read the Report. The council regretted that no diminution had taken place in the debt on the school-room since the last meeting; it amounts to £1680, and the council, unable at present to raise so large a sum, had borrowed £1000 at 5 per cent., on a mortgage of the building. The number of pupils for the quarter is 263, an increase of eighty-two over the corresponding quarter of last year.

\* We depart from our usual practice of disregarding all anonymous communications to answer a query which some over-sensitive correspondent at Glasgow puts to us. He asks—"Why does the Editor of the *Art-Journal* persist in offering an insult every month to the people of Scotland? Does he require to be informed that Scotland is not a province of England?" We feel greatly obliged by our correspondent's desire to enlighten our presumed ignorance, but we do not stand in need of his teaching, nor do we think that the "people of Scotland," whose self-constituted champion he has become, consider that we offer them "an insult," because it suits our purpose to place notices of Art-matters in Scotland under the general heading of "Art in the Provinces," to distinguish them from Art-news in the metropolises of the United Kingdom. We do not find our Irish or Welsh friends making it a subject of complaint that we chronicle their doings in the same way, neither do we see any reason why an exception should be made in favour of Scotland. Perhaps our Glasgow correspondent might furnish us with a reason; and if he will write to us in his own proper name—for anonymous letters are generally consigned to the waste-paper basket—we promise him to take the matter into consideration.



DRAWN BY WILLIAM EVANS

ETON, FROM THE LOCKS.

LONDON, JAMES S. WINTER

ENGRAVED BY JAMES REDWAY



3 DE 57

## THE BOOK OF THE THAMES.\*

FROM ITS RISE TO ITS FALL.

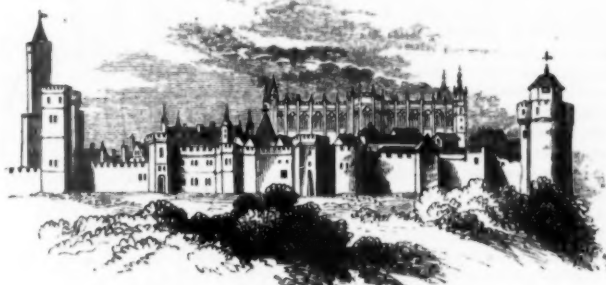
BY MR. AND MRS. S. C. HALL.

## PART XII.



WINDSOR CASTLE, occupying a hill to which there is an ascent from all sides, is seen from every part of the adjacent country, and the several distant heights; it is always a pleasant sight, not only as regards the scenery, but with reference to its many "happy and glorious" associations with the past, and its suggestions of hope and joy as the favourite residence of the Queen, the Prince Consort, and the royal family of England.

The earliest engraved representation of Windsor Castle is that to be found in Braun's "Civitas Orbis Terrarum," 1594, which was drawn by a foreign artist—George Hoefnagel—for that work. We copy the portion that exhibits the walled forecourt, with the Chapel of St. George in the midst. The round tower beyond, as depicted in the same view, is very much beneath its present altitude, and is there termed "the Winchester Tower." The portion inhabited



ANCIENT WINDSOR CASTLE.

by royalty beyond this consisted, in the reign of Elizabeth, of a conglomerate of square and round towers, the work of successive ages of change, which adapted



THE BELL TOWER.

the fortress-home of the earlier kings to the more secured and refined life of the days of the "Lion Queen." The terrace is represented in this curious print as a simple embankment supported by wooden piles, with a row of rails to protect promenaders from a fall into the ditch below. The town at this time appears to have been a collection of small cottages, and a shepherd reposes with his sheep in the foreground of the view, while mounted courtiers pursue the deer in the park, accompanied by huntsmen who run on foot beside them. Such was the Windsor of the days of Shakespeare. The present aspect of the castle is widely different; but, during every change, there has been one striking feature preserved—the old BELL TOWER, which we here engrave. It formed one of the most ancient of the defences; it is seen in the old view engraved above, and is now one of the most conspicuous points of the castle when viewed from the river, or seen in its full proportion as the visitor

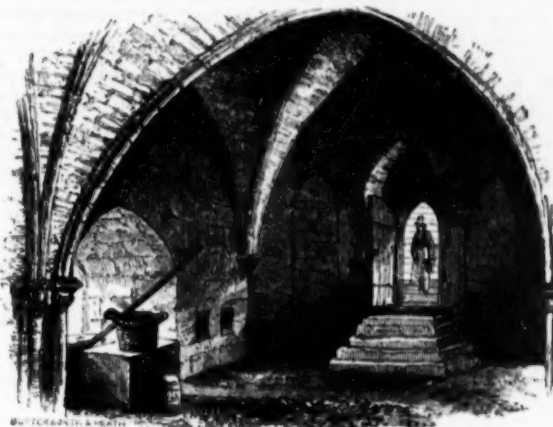
wends up the main street of the town to the principal entrance.

The bell tower, anciently "the curfew tower," was in early times the prison of the castle; and in the crypt underneath, the cells are still perfect in which state prisoners were confined. On the stone walls are many initials and dates, several so far back as A.D. 1600, but none earlier, except such as are undoubtedly forgeries. The accompanying engraving will convey an idea of this interesting interior,—in which, by the way, a subterranean passage has recently been discovered, said to lead under the Thames to Burnham Abbey,

\* The reader will no doubt be pleased to receive, in lieu of the usual engraving of a work in sculpture, the accompanying print of ETON COLLEGE. It is engraved from a view by Mr. Evans, and cannot fail to be acceptable as illustrating this Tour of the Thames. There are few buildings in the kingdom more interesting to a large class; its interest being so essentially enhanced by association: many of our greatest men in arts and arms—warriors in "victories of peace and war"—having been educated there, and having there laid the foundation of that fame which is also the glory of their country.

distant three miles, and supposed to have been constructed to facilitate the escape of the garrison at a period of anticipated peril.

Camden conjectures, "plausibly enough," that Windsor derived its name from



CRYPT IN BELL TOWER.

the winding shores of the adjacent river, being by the Saxons called "Wyndleshora;" in very ancient documents it is also so termed; and by Leland, Wyndlesore. The earliest notice of "Wyndleshora" is to be found in the "deed of gift," by which the Confessor presented it to the monks of St. Peter, Westminster. It did not, however, continue long in their possession, for the Conqueror, very soon after he subjugated England, "being enamoured of its situation, its convenience for the pleasures of the chase, the pureness of the air, and its vicinity to woods and waters," obtained it "in exchange," bestowing on the monastery Wakenote and Feringes, in Essex. He at once commenced to



WINDSOR CASTLE.

build a castle on the pleasant site; and in the fourth year of his reign kept his court there, and held there a synod. For eight centuries and a half, therefore, Windsor has been the palace of the British sovereigns, and its history is in a great degree that of the kingdom over which they ruled.\*

In the prodigious pile which now covers the hill, there can be little resemblance to the castle in which the first William received his proud Norman barons, and the humbled Saxon "thegns" he had subdued. But it was not until King Henry I. had enlarged it "with many fair buildings," and kept his Whitsuntide there, in the year 1110, that it became known as the royal residence. He was married to his second queen at Windsor, in 1122, and five years afterwards he held another "solemn feast" at the castle, when David, King of Scotland, and the English barons, swore fealty to the king's daughter, the Empress Maud, at which time Windsor was esteemed the second fortress of the kingdom. More than one parliament was held here in this reign; it was within its walls that John angrily awaited the meeting of his barons at Runnymede, they having refused to trust themselves by visiting the king in his stronghold, and the king

\* The seal of the Corporation of Windsor is here engraved. It will be perceived that the castle forms the principal object: the inhabitants were first incorporated by Edward I., when Windsor was made the county town until 1314, when Edward II. transferred it to Reading. The genuine old name of the town, slightly Latinised into "Wyndlesore," appears on this seal. The corporation consists of a high steward (H.R.H. the Prince Consort), recorder, mayor, six aldermen, &c. It was declared a free borough in 1276. The population, by the census of 1851, was about 9000. The borough sends two members to parliament. Its principal public structure, the hall and corn-market, was built by Sir Christopher Wren, in 1656.





merely leaving the fortress to append his signature to Magna Charta, and return sulkily to his fastness. During the barons' wars the garrison was lost and won by both parties in turn. But the peaceful days of the first Edward note only the records of tournaments and residence here; his successor had several royal children born here, and "Edward of Windsor" was his eldest, who afterwards figures so nobly in English history as Edward III. It derived accessions of strength and beauty from many succeeding monarchs. By the third Edward it was almost entirely rebuilt: the famous William of Wyckham being clerk to the works, "with ample powers and a fee of one shilling a day whilst at Windsor, and two shillings when he went elsewhere on the duties of his office;" his clerk receiving three shillings weekly. As evidence of the liberty the king's subjects then enjoyed, it may be stated that "three hundred and sixty workmen were impressed to be employed on the building, at the king's wages: some of whom having clandestinely left Windsor, and engaged in other employments to greater advantage, writs were issued prohibiting all persons from employing them on pain of forfeiting all their goods and chattels." Good old times!

In the great civil war the castle was garrisoned for the parliament, and was unsuccessfully attacked by Prince Rupert in 1642. Six years afterwards it became the prison of Charles I., who here "kept his sorrowful and last Christmas."

After the Restoration, the second Charles restored the castle from the state of dilapidation in which he found it. But for its present aspect we are mainly indebted to his Majesty George IV., who, by aid of his architect, Jeffrey Wyatt, afterwards Sir Jeffrey Wyattville, and "assisted" by copious parliamentary grants, gave to the palace its high character; Art contributing largely to the advantages it received from Nature. It is, however, to be regretted that these restorations were not postponed to a later date, when Gothic architecture is so much better understood; we may well imagine how infinitely more perfect the structure would have been if the successor of William of Wyckham had been Gilbert Scott, and not Sir Jeffrey Wyattville. To describe Windsor Castle is foreign to our purpose; it would demand a volume instead of a page; and there are many guide-books that do so with sufficient accuracy. Visitors are admitted freely to examine all the more ordinary apartments;\* and these are richly decorated by works of Art. The corridor contains a large collection of paintings by many of the old masters, mingled with several of our own time,—the portraits of Lawrence, and the commemorative pictures of Wilkie, Leslie, and Winterhalter. During a considerable portion of the year, Windsor Castle is the residence of the Sovereign. It is unnecessary to say that "the apartments" ordinarily called "private," but which are occasionally, and under certain restrictions, shown to visitors, are fitted up with a degree of graceful refinement unsurpassed in any mansion of the kingdom. They will not indeed vie in costliness of decoration, and extravagance of ornament, with many of the continental palaces; there is here no lavish expenditure, and but little of that "display" which excites more of wonder than admiration; but there is an elegant "fitness" in all things, appertaining more to comfort than to grandeur, and belonging less to the palace than "the home." But in furnishing and decoration, in the several chambers for state purposes, and in all they contain, there is amply sufficient to make the subject satisfied that the sovereign is worthily "lodged" when at Windsor, to rejoice that it is so, and fervently to pray that so it may continue to be through many generations yet to come.

Windsor Castle has been always described as the only royal residence in England; certainly, it is the only appanage of the crown that can be considered on a par with those regal dwellings in which other European sovereigns reside, or compared with some of the seats of our nobility scattered throughout the several shires. It is in truth a palace worthy of our monarchs; rising proudly on a steep which commands prospects innumerable on all sides, there is perhaps no single spot in our island from which can be obtained so grand an idea of the beauty and the wealth of England:

"And ye, that from the stately brow  
Of Windsor's heights th' expanse below  
Of grove, of lawn, of mead survey,  
Whose turf, whose shade, whose flowers among  
Wanders the hoary Thames along  
His silver-winding way."

But the value of Windsor is largely augmented by the associations that connect it with the past. Many of the illustrious names of ten centuries have their records here: here the Order of the Garter was instituted; Windsor Castle is the temple of the order, which has been rightly described by Seldon as "exceeding in majesty, honour, and fame all the chivalrous orders of the world."† True heroes, many, have been numbered among the "poor knights," who have still their "convenient lodgings within the walls."‡

St. George's Chapel is in the lower ward of the castle, it was begun by King Edward IV., the older chapel, founded by Henry I., having gone to decay, as

\* Tickets to view the state apartments may be obtained in London from Messrs. Colnaghi, Pall Mall East, and other publishers. But also, by a recent and very judicious arrangement, visitors may receive orders from J. Roberts, Esq., at the lord chamberlain's office, within the walls.

† The origin of the name has not been recorded by historians; it is a mere fancy, that which relates how the gallant king picked up a garter at a ball, and, observing the "sportive humour" of his courtiers, exclaimed, "Honi soit qui mal y pense;" and added that whilst they should soon see that garter advanced to so high honour as to account themselves most happy to wear it. It is asserted by some writers to be derived from the circumstance of Edward having given "garter" as the watch-word at the battle of Cressy.

‡ This establishment was formed by Edward III. They were originally called "*Miles Pauperes*," subsequently "*Alms*, or poor knights of Windsor," but are now distinguished only as "*military knights of Windsor*." Their number is thirteen of the royal foundation, and five of the foundation of Sir Peter Le Maire, in the reign of James I. There is also an establishment founded by the will of Mr. James Traverses, but not within the walls, for seven naval officers. By one of the early regulations, it was declared that "the knights should be elected from gentlemen brought to necessity through adverse fortune, and such as had passed their lives in the service of their prince." This wholesome rule has been seldom adhered to until late years. During the sovereignty of Queen Victoria no claims have been regarded except those of merit and service.

well as that rebuilt by Edward III. The king, determined that his new building should equal any fabric then in existence, appointed the Bishop of Salisbury to superintend it: so costly and laborious was the work that it was not completed till the reign of Henry VIII., the roof of the choir being the last thing done, in the year 1508. Sir Reginald Bray, the prime-minister to Henry VII., succeeded the Bishop of Salisbury as clerk of the works, and he was a liberal contributor to its completion; his cognizance occurs on several parts of the building. Some remains of the older chapel of Henry III. are still, however, believed to exist on the north side of the dean's cloisters, and at the east end of the chapel, behind the altar, where one of the doors is covered with old wrought iron-work of much beauty.

The chapel is the mausoleum of many kings. The earliest buried here was the unfortunate Henry VI.; but his tomb has been long since destroyed, and the royal arms, under a simple arch, marks the spot where it once stood. In the north aisle is the tomb of Edward IV.; it consists of a simple slab of touchstone, over which is erected an open screen, highly enriched with Gothic tabernacle work in iron, which has been gilt. In the year 1789 the vault below was opened, and the skeleton of the king discovered in a plain leaden coffin. In a vault beneath the choir King Henry VIII. lies buried; he has no monument, but one was in course of erection by him when he died, which he directed to be made more stately than the tombs of any of his predecessors. They were all despoiled and destroyed in the great civil war. One of his queens, Jane Seymour, is also buried at Windsor; and so was the unfortunate King Charles I.\*

St. George's Hall was built by Edward III. as a banqueting-room for the Knights of the Garter, when they met to celebrate the festival of their patron annually at Windsor. The old seal of the warden and college of the chapel of St. George, at Windsor, is curious, as depicting the king kneeling to the patron saint of England, with all that minutiae of detail which gives so much interest to these early works. At this time the festival was celebrated with tournament and processional display; many noble foreigners were invited to be present, and the utmost splendour of feudal pomp was lavished on the ceremony. For more than two centuries feasts of this kind were annually held at Windsor; the new statutes of the order, made by Henry VIII., precluded the necessity of holding the great feast here; and in the reign of Elizabeth it was arranged to be held wherever the court happened to be. So showy were these displays, that knights companions were allowed to bring fifty followers; and admission to the order has always been considered one of the highest honours an English sovereign can bestow. Their number (exclusive of foreign princes) is limited to twenty-five. The stalls of the sovereign and the knights-companions of the Garter are situated in the choir of St. George's Chapel. Each stall is enriched with carving, and behind is the armorial bearings of each knight, and above the silken banner emblazoned with their arms. The royal stall is on the right of the entrance, and is distinguished by a larger banner of velvet, mantled with silk.

But greatest among all the many attractions of Windsor Castle are, perhaps, those which are presented to the visitor by the views he obtains from the terraces, or any of the adjacent heights, and especially from the battlements of "the Round Tower,"—

"Of hills and dales, and woods and lawns, and spires,  
And glittering towns, and silver streams."

He stands in the centre of a panorama of unequalled beauty, and he is, as he ought to be, proud of his country. Look where he will, some object of deep and exciting interest meets his eye. Immediately beneath him, and seeming as if part of the grand domain, is Eton, with its many associations of the present and the past, and fertile in hopes of the future. Here Wellington learned his first lessons in war; here, in his boyhood, the victory of Waterloo was fought and won; here William Pitt, the elder and the younger, were the pilots that steered the ship through the storm; here Bolingbroke, Camden, Walpole, Fielding, Boyle, Fox, Porson, Canning, and a host of other immortal men, laid the foundations of that renown which became the glory of their country. A little further on is Slough, where, in a comparatively humble dwelling, the Herschels held commune with the stars;† there is the church-yard in which Gray lies—that of "Stoke Pogis;" while a little nearer is the "ivy-crowned tower" of Upton, immortalised in the most popular of all his poems; there too are the hills and woods that shadow the cottage in which Milton wrote; the mansion in which Edmund Waller and Edmund Burke lived and died; and the little grave-yard of "the Friends," where William Penn is at rest.

Iver, Langley, Bulstrode, Dropmore, Burnham, and Dorney—places honoured in history, and cherished in letters—will be pointed out to those who examine

\* The tomb-house now used as a royal burial vault was originally designed by Wolsey for himself. It was fitted as a chapel by James II., and, after his abdication, allowed to decay, until George III., in the year 1800, gave orders that it should undergo a thorough repair, in order to be used as a place of interment for himself and family—a purpose to which it has been since dedicated.

† The famous telescope of Dr. Herschel is still preserved in the garden of the house in which he lived, and may be seen without much difficulty by persons desirous of rendering homage to the memory of the great astronomer.



the rich landscape in this direction. Looking eastward and southward, other rich historic sites, and other examples of beautiful scenery, come within his ken. On a level with the eye is a range of hills—St. Leonard's Hill, High-standing Hill, Priest's Hill, and Cooper's Hill; while further eastward are St. Anne's Hill and St. George's Hill. At St. Leonard's Hill dwelt "for a season" the Earl of Chatham, "the great father of a greater son;" there, too, is Binfield, where Pope "lisp'd in numbers,"—

"First in these fields he tried the sylvan strain,"

under the trees of Windsor forest, in his boyhood, he conned his lessons, accompanied by his tutor, an old French Roman Catholic priest. Cooper's Hill overlooks Runnymede, commemorated in the beautiful verse of Denham:—

"Here his first lays majestic Denham sung;"

while St. Anne's Hill looks down on the town of Chertsey, where dwelt in calm retirement, after seasons of exciting labour and thought, Charles James Fox, and where

"The last accents flow'd from Cowley's tongue."

Gazing up "the Long Walk,"—that noble tree-avenue of three miles,—the visitor sees the statue of the third George, whose memory is dear to all who love the kindly, the good, and the true; while at intervals, among its younger hopes, are those venerable sovereigns of the forest, who wore their green leaves in glory when the Conqueror was at Hastings.

To enumerate half the places seen from Windsor Castle, and which time, circumstance, and some heroic or grateful memory have rendered famous, would occupy pages of our tour. We may not forget, however, that the sight is often cheered and gratified while wandering over the view from "Windsor's heights" by those well-managed and productive "farms," which, under the personal care of the Prince Consort, are examples and lessons to the English gentleman.

But to the present age, and the existing generation, the castle at Windsor is suggestive of holier and happier feelings than those we derive from the past. The most superb of our palaces is accepted as a model for the home of the humblest, as of the highest, British subject; the lowliest in position, as well as the loftiest in rank, deriving their best example from those graces and virtues which are adornments of the proudest mansion of the realm. And not alone is this "home" pre-eminent for domestic happiness: the personal character of the Sovereign, and that of her illustrious Consort, influence every class and order of society; they are the patrons of all improvements for the good of their country; all its charities are helped and forwarded by them; under their just and considerate rule, at a time when every state in Europe was in peril, there was no disaffection at home: loyalty has become the easiest of English duties; those who teach the present generation the old and venerated lesson, "Fear God and honour the Queen," have to contend against no prejudice, to reason down no opposing principle, to overcome no conscientious scruples that rational liberty is abridged by earnest and devoted homage to the crown. It is the universal heart of her kingdom which utters the "common" prayer—"that God will with favour behold our most gracious sovereign lady Queen Victoria; endow her plentifully with heavenly gifts; grant her in health and wealth long to live; and strengthen her that she may vanquish and overcome all her enemies."



HERNE'S OAK: THE EARLIER.

The "Little Park," so called, because of its immediate contiguity to the castle, and to distinguish it from the "Great Park," is described as about four miles in circumference; it derives interest, in addition to its intrinsic beauty, as the scene of those revels which Shakspeare has described in his "Merry Wives of Windsor."\* And here was the famous tree—"Herne's Oak"—round which "the hunter"—

"Some time a keeper here in Windsor Forest"—

was doomed to walk "all the winter time." The veritable tree seems to have been cut down by some unfortunate accident at the close of the past century.

\* The Little Park was enclosed some years ago, during the present reign, and the meadow below the slope was given in exchange to the people of Windsor, who now play at cricket there, and use it for *fêtes* and other amusements.

Ireland, in his picturesque views of the Thames, published in 1792, describes it as then standing, and gives an engraving of it, which we copy.

There are, however, many in Windsor who believe that *this* tree which was not *the* tree, but that a venerable ruin which still exists, and to preserve which every possible care has been taken, is actually that to which the "immortal poet" made reference in the drama of which the scene is laid in this neighbourhood. Among the most strenuous advocates for this view of the case is Mr. Jesse, whose works exhibit so much of pure fancy in combination with observation, thought, and genuine love of Nature; for there can be no doubt that the venerable father of the forest, whose cause Mr. Jesse eloquently adopts, was aged when Falstaff was pricked by the fairies under the branches of some denizen of the forest "thereabouts."

"Under its boughs, all mossed with age,  
And high top bald with grey antiquity."

At all events, be it the true tree or its successor, it is venerable and interesting, and the reader will be pleased to examine its likeness, as an example of the antique character of the sylvan scenery of Windsor.\*



HERNE'S OAK: THE LATER.

From the parks at Windsor we are naturally led to some consideration of Windsor Forest: there is nothing of its class in the kingdom more entirely beautiful,—in a word, it is worthy of the magnificent castle to which it is attached.



WICKLIFF'S OAK.

Although now of comparatively limited extent, it was "anciently" among the largest forests of the kingdom.† "It comprised a part of Buckinghamshire,

\* The question as to the identity of this tree with that named by Shakspeare was anxiously inquired into by Mr. Knight in his edition of the immortal poet's works, and he places beyond doubt the fact of its destruction. West, the president of the Royal Academy, used to relate that King George III. "had directed all the trees in the park to be numbered, and upon the representation of the bailiff that certain trees encumbered the ground, directions were given to fell those trees, and that Herne's Oak was among the number." Mr. Nicholson, the landscape-painter, some time after this made further inquiries on the point, and requested Lady Ely to ask the king himself, and he confirmed the story, saying, "that when he was a young man it was represented to him that there were several old oaks in the park which had become unsightly objects, and that it would be desirable to take them down; he gave immediate directions that such trees should be removed, but he was afterwards sorry he had given such an order inadvertently, because he found that, among the rest, the remains of Herne's Oak had been destroyed."

† One of the most beautiful spots in Windsor Forest is "the Heronry;" the birds are still numerous there. It lies in the vicinity of the red brick tower at the western extremity of the park. The neighbouring scenery strongly calls to mind the sylvan descriptions in "As You Like It." It is probable that Shakspeare derived many of his ideas of forest scenery from Windsor Forest.



as well as a considerable district of Surrey, and ranged over the whole of the south-eastern part of Berkshire, as far as Hungerford." In Surrey it included Chertsey, and its eastern boundary is said to be marked by an aged oak tree, still standing at Addlestone, and under the boughs of which tradition states that Wickliff preached. The reader will, no doubt, be gratified if we submit to him a picture of this tree also.

Let us vary our more matter-of-fact details by the introduction of one of those sketches which, though of little importance in themselves, like the lights in a picture may give strength and value to a subject.

Many years have passed since we believed we knew every house, cottage, lodge, and tree, in the picturesque neighbourhood of Old Windsor; indeed once, when in very ill health, we spent three months at a keeper's lodge; his wife had been the favourite servant of an old friend, and we were especially recommended to her care because of the air, and quiet, and new milk, and fresh eggs, and the quantity of game (no imputation on the good keeper's honesty). It was then we learned all the green paths and brown roads, and dales and dells, of this charming locality; spending hours, day after day, in the forest, with no other companions than a sure-footed pony and the keeper's only child—a particularly shy, mild, blue-eyed, blushing sort of girl, who looked fifteen, but was quite twenty; who used to cry over "Paul and Virginia" at least once a week, and knew by heart every word of "Turn, gentle hermit of the dale," and "Margaret's Ghost," who loved moonlight, believed in fortune-tellers, and confessed that whenever she tossed a cup she found a true-lover's knot in the bottom. It was, therefore, evident that the girl had a lover somewhere; but as we had never seen him, we asked no questions. We had taken several excursions together, and we fancied we had made considerable progress in all kinds of forestry: could tell the different sorts of birds'-nests at a glance; could find a hare's form, and could track a rabbit; could tell how the wind blew, and where the deer lay; and knew many lonely roads and winding paths where that enemy of tranquillity, "the public," had never been.

One evening, returning from a delicious ramble, our fair guide turned into a cover so close that we almost laid down on the pony's neck to avoid contact with boughs and brambles; and when that peril was past, we found ourselves on a long strip of upland which stretched away for a considerable distance. This narrow elevation, had it been near the castle, or any other dwelling, would have formed a terrace, sloping as it did on each side into the wildest underwood, running on boldly and unsheltered, save at its abrupt termination, where, in far back times, two trees had been planted, designed perhaps to form what their interlacing boughs really had formed—a natural arch. Through this there was a bird's-eye peep at the Thames: there lay, like a vast mirror, the calm, silent river, lending its magic light to the landscape, touched here and there by the rose-coloured and saffron tints of the setting sun: indeed, the sun had set, but the tender, farewell colours still lingered on the clouds, and were reflected by the faithful river. The scene was so unexpected, and so fascinating, that we drew up with an exclamation of delight, much to the pony's contentment, who immediately began to crop the grass. After a sufficient pause, so rapidly were the tints fading that, as we rode slowly along the ridge towards the trees, the river, in the deepening twilight, assumed a very soft, grey, lake-like effect—it was the perfection of repose. We asked our fair guide (whose bustling, thrifty mother had given her the out-of-the-way name of Rizpah) if this elevation was supposed to be natural or artificial, and she informed us that some said it was thrown up in old times in a single night, so that one of the ancient queens could sit there on her palfrey to see a battle. This was not satisfactory, but our guide had no more to tell. Rizpah, however, deficient as she was in historic information touching the pathway, became quite eloquent in its praise; she thought it the prettiest spot in park or forest—the river shone so bright between the trees. Did we not observe how beautifully the ferns waved at either side?—they were so large: and in the little valley beyond the trees, just down the slope, there were so many orchids; and at the other side of the wood-cutter's hut (yes, that distant brown ridge was a wood-cutter's hut) there were such lovely beds of iris, and such reeds! Should she go and gather some? the pony could not well go along in the hollow—the felled timber lay here, and there, and everywhere; but she could run over them—it was so pleasant to spring from one log to another! But the blackbird was whistling his evening hymn, the bees and butterflies had folded themselves up for the night, and the "whang" of the cockchafer, and peculiar cry of the owl—not the "hoot-tu-who!" but the waking cry, a struggle in his throat, trying his voice, as it were, before he commences his fearful shout—warned us that the night would fall before we arrived at the lodge if we tarried longer; and so we told Rizpah very decidedly—for she always tried to have her own way—that we would come another time—the dew was falling, and we dared not linger.

The girl looked disappointed, and we turned our pony (nothing loth) homeward; suddenly a clear sharp cry—the nearest attempt a woman makes at a shout—broke upon our ear, and in less than a minute it was answered. We looked for Rizpah, and saw her running towards us from beneath the long shadows of the arched trees.

"What cry was that?"

"It was I," replied the panting Rizpah, as she laid her hand on the pony's neck, and seemed intent on picking her steps, though the path was broad and clear, a rich carpet of short grass and moss; "It was I; and did you not hear the echo?"

"Echo!" we repeated; "we heard an answering shout, but no echo."

"It is a curious echo," persisted Rizpah; "we have many curious sounds in these parks and forests."

Now we had been fully convinced that Rizpah was practising upon our credulity, and were half amused and half provoked at the coolness and self-possession of the shy, innocent-looking forest girl, but we simply repeated, "Very curious indeed; was the echo there when the queen sat on her palfrey to see the battle of the Thames?"

Rizpah replied, with her usual mixture of coolness and innocence, "She did not know."

Rizpah's mother was a stout, rosy dame, simple-minded and straightforward—bright, cheerful, good-natured, and somewhat noisy; but though her voice was loud, it was not unmusical or inharmonious, and there was a tenderness in its tone when she spoke to the sick or the old, or the little children who sometimes found their way to her door, that was quite pleasant to hear. Her husband was like all other "keepers"—a tall, broad-shouldered man; we never saw him out of his dun-coloured leather leggings, or without his gun, and hardly ever heard his voice. She patted and petted him and her daughter, and patronised them in an easy, good-natured way, as if they were both little ones. She extended this care-taking to ourselves; and thus saved us all trouble in our domestic arrangements, while evidently increasing her own happiness. A great portion of that happiness depended on her being considered a "clever woman;" she was proud of that, proud of being clever and clear-sighted.

On our return, we were reproved for being out so late, and Rizpah was rather sharply questioned as to the cause. We had just commenced telling the good dame about the echo, when Rizpah, who was preparing tea, poured, as if accidentally, a little of the boiling water out of the teakettle on her mother's favourite cat—a cat, by the way, who was chained every evening at six o'clock to the fender, to prevent its poaching. The scolding and commiseration which followed interrupted the story.

The cottage was a perfect bower of ivy, and clematis, and roses, and woodbine: along the south wall each climber seemed to flourish over its own particular territory, but at the gable end, where our rooms were situated, all mingled together; while the eaves were tenanted by birds which even the cat did not seem inclined to disturb.

"If you please," said Rizpah, while removing the tea-tray, "there is no use in telling mother about the echo; she never believes in it, or in anything—not even in Herne the Hunter, or the fairy bridges at full moon over the Thames. Father and I never tell her anything of that sort."

"But she could test the echo."

"It's too far for mother to walk, and the pony would not be able to carry her: so, if you please, it's better to say nothing about it. She would begin to fancy things."

"What things, Rizpah?"

"Oh, I don't know," replied the girl, blushing; "mother has a very active mind: I would rather you said nothing about it." And she raised her soft liquid blue eyes to ours with such an appealing look, that we said quietly, "Very well," and commenced reading.

In about an hour we heard a soft, low whistle, a little to the right; it was repeated twice. We opened our door, and passing along a passage, entered the kitchen; there stood Rizpah, looking decidedly sulky, with extended hands, holding a very thick skein of worsted, which her mother was slowly winding, talking all the time in an unmistakable lecturing voice.

"I fear," I said, "there are poachers about; I have heard a whistle repeated three times."

"It's only the wind in the woodbine," said Rizpah, quickly; and while she spoke the clock struck nine.

"It's too early for poachers," said the dame, "and the moon is at full; they know better than to be about at this hour, or at full moon."

"It was *not* the wind in the woodbine, Rizpah," we replied, "nor in the ivy either—surely we must know the whistle of a man from the whistle of the wind: besides, there is not sufficient air afloat to move the petal of a rose."

At that moment an ill-favoured, snub-nosed, rough-coated, faithful, ugly dog—one of those miracles of canine sagacity and bad temper to be depended on only in moments of difficulty and danger—stood suddenly up on his hind legs, and placing his stubbed, vulgar paws on the ledge of the window, pricked his ears, bared his teeth (Rizpah used to call it laughing), whined, and wagged a nothing of a stump, which courtesy might designate a tail, most vigorously.

"Down, Dicken! down, sir!" exclaimed Rizpah, stamping her foot.

"Oh! oh!" said the dame, throwing her ball on the floor, "is *that* the wind in the woodbine? Soh! There's but one human creature beside your father and us two that Dicken laughs at!" The dame threw up the window, and there was a rustling among the branches; but Rizpah held the struggling Dicken in her arms.

"It's either father, or the white owl in the ivy," faltered Rizpah, still restraining the dog.

"Father, or the white owl in the ivy!" repeated the dame, in her loudest and most contemptuous tone; "why, you jade, you know father's always a-bed and asleep, on moonlight nights, until eleven. The owl in the ivy, indeed! why he was found dead this morning." In a moment she had seized one of the guns, which always lay in a corner of the kitchen, and presented it at the darkness. Rizpah fell on her knees screaming, and Dicken sprang out of the window.

"What's to do here?" inquired the keeper's gruff, determined voice from the outside, and we saw him dimly under the shadow of the projecting roof; "put down the gun, mother, and open the door; it's quite time to put a stop to this hide-and-seek foolery."

Rizpah, trembling and blushing, rose from her knees: it was not so dark but she saw that her father had taken a prisoner. "Oh, mother! mother!" she exclaimed, "father knew he was come back—and oh, mother! mother!"

And "Ah, Rizpah! Rizpah! was *that* the echo from the Thames? Is that great six-foot-one young man the 'wind in the woodbine'? Is the individual you call 'Paul' the 'owl in the ivy'? Sly, sly, quiet little blushing Rizpah! for shame!"

The next morning it was the dame who looked sulky, and instead of patting and petting Rizpah, it was Rizpah who petted and patted the dame. There might have been "family reasons," which did not concern us, but it was evident that the usually self-contained gamekeeper had determined Paul should marry Rizpah, and that Rizpah offered no opposition. The dame was either tired out, or won over—perhaps a little of both: at all events, we lost our forest guide, but not before we knew the forest well.

THE ADDITIONS  
TO  
THE NATIONAL GALLERY.

THE national collection has opened after the recess with a very important addition to its attractions; whence it may now be inferred that the authorities are in earnest in the formation of a catalogue worthy of the nation. The additions are seven in number, of which the principal is the famous Pisani picture, by Paul Veronese, that has been purchased for £14,000. Another is that everlasting anatomical *pons asinorum* of the old masters, a "St. Sebastian," by Antonio Pollajuolo; a third, an example of Filippino Lippi the younger, having for its subject the "Virgin and Child," with St. James and St. Dominic; "St. Jerome in the Desert kneeling before a Crucifix," by Cosimo Rosselli; a picture by Sandro Botticelli; a portrait by John Van Eyck; and lastly, a portrait of a Young Lady, by Lucas Cranach, purchased at the late sale at Alton Towers.

The picture by Paul Veronese, entitled, "The Family of Darius at the Feet of Alexander after the Battle of Issus," is large, being in height upwards of seven feet, and in length more than fifteen. The treatment of the subject is in its spirit similar to that of "The Marriage of Cana;" the agroupments being relieved by an architectural screen of white marble, consisting of arches and pillars alternately, and surmounted by a balustrade, behind which, according to the known taste of the painter, numerous figures appear contemplating the scene beneath them. It may be supposed that in opposition to such a ground the masses and figures tell very effectively—indeed, the artist has fully availed himself of this vantage-ground. The conqueror and his circle of attendants occupy the right wing of the composition, while the centre is filled by the captive and kneeling suppliants, the mother, wife, and daughters of Darius. Having mistaken Hephæstion for Alexander, the queen-mother, Sisygambris, implores pardon of the conqueror for the error into which they have fallen; but pointing to his friend who stands by his side, Alexander tells Sisygambris there is no mistake, for Hephæstion is another Alexander. Statira, the elder of the two daughters of Darius, kneels behind. She became subsequently the wife of Alexander, but she was afterwards put to death by Perdiccas, at the instigation of Roxana, the second Persian wife of Alexander. In the group with Alexander and Hephæstion is Parmenio; and a male figure composing with the kneeling captives represents an aged minister of Darius. On the extreme left appears the upper part of a standing figure; the head is probably a portrait of Paul Veronese himself, at least the features are like those of the portrait among the *Ritratti dei Pittori*, at Florence. Familiar as we all are with the practice universal among the early painters, of treating every subject, sacred and profane, with the costumes of the period in which they themselves lived, we accept as they are presented to us these figures, wearing the rich Venetian attire of the sixteenth century in the place of the properties, Persian and Greek, of the fourth century before the Christian era. The wife and daughters of Darius, attired in robes which would really do honour to the living *modistes* of the Rue de la Paix, is to the antiquarian mind an objection which can in nowise be reconciled.

The impersonations of Alexander and his friends are handsome, and their bearing majestic. Alexander is dressed in red, wearing the Roman tunic, but beneath that, the hose of the sixteenth century, over which he wears a highly ornamented *cothurnus*. Hephæstion wears a suit of plate armour, that is the corselet with pauldrons and brassards, but his continuations are also hose, and terminations *cothurni*; a curious mixture with these are the Venetian silk gowns, worn by Statira the daughter, and Statira the wife of Darius. That such anomalies have been so extensively practised by the old masters, does not in anywise modify the whimsical impression which they convey to the students of our day, so fastidious in costume. But these anachronisms are even less objectionable than the extraordinary *mélange* in "The Marriage of Cana," or the climacteric of "The Martyrdom of St. Catherine," at Florence, wherein the saint is introduced in a shot-silk dress.

The heads of Alexander and his friends are not

classic, not even historical; they are seen in profile, and it is sufficiently obvious that they are portraits; but the pose and personal carriage are elegant and easy, and the expression is refined and without condescension. Nearly all the figures are drawn in profile, and on the same plane, but the very effective line formed against the white marble screen reconciles us to the formality. On the left, indeed, the composition is like that over a Greek portico, each succeeding figure being less than the other. On the extreme right appears the head of a horse, but it is indifferently drawn, and towers unnaturally above the heads of the figures; and interspersed through the picture there are certain accessories which damage the narrative without assisting the composition. The principal of these is a monkey, for the introduction of which there must have been a reason—such an animal may have been a pet of the family. There is also a dwarf—he too may have been a household familiar. If such creatures were domesticated within the Palazzo Pisani, the introduction of them into a family picture could only be interesting to those who may have remembered them, and it was at least a weakness on the part of the painter to alloy his composition with elements certainly derogatory to a picture so aspiring. These are not unimportant objections; for how exultingly soever we may admire the imperial group on the right, how sympathetically soever we may be touched by the humiliation of the captives when the eye passes to the left—the monkey and the dwarf condemn us at once for the extravagance of our emotion. But are we not proud in the possession of such a picture? We have indeed reason for self-congratulation, and those who have been instrumental in procuring such a work really merit a vote of public thanks; for next to "The Marriage at Cana," it is the finest Veronese in any public collection out of Italy. The only considerable works by this master in Germany are at Dresden, where there are several, and among them another Marriage at Cana, but the quality of the Pisani picture is far beyond the merit of all these. It is now more than two centuries and a-half since this picture was executed, and in contemplating it we are compelled to confess that very little has been done for Art since that time. Paolo Veronese was one of the great originators of the Italian schools. He began his labours at a time when public admiration was especially directed to the works of Bassano and his followers. When, however, he was, as a youth, invited to Mantua by the Cardinal Gonzaga, to paint certain altar-pieces, he is said to have surpassed all the Veronese celebrities of the time, and eventually acquired a reputation second only to that of a very few who have won the highest praise that their fellow-men can bestow.

The Veronese will always remain one of the grander features of the collection. The history of the work is so well known as to set aside any question of its authenticity. It was painted for and from the Pisani, and has been for centuries an heirloom in the family. It may be that the history and antecedents of the other pictures are more obscure; and yet if every good picture were declined because of the deficiency of a link or two of the evidence of its genuineness, such a rule of selection would exclude many valuable additions to the gallery. We observed some time ago that in the Dresden Gallery, for the pseudonyms under which the public had been accustomed to regard certain works, others more probably consistent with truth have been substituted. The styles and manners of all the magnates of the art are now so generally understood, that it will be extremely difficult to sustain a false attribution. This revision of catalogues having commenced at Dresden, the new director of the public collection at Berlin has ventured to follow such a worthy example by the reversal of the judgment of his predecessors. If other public collections are to be exempt from imputation, the same regard for truth must be observed with them; and there is perhaps no collection of recent formation which could be subjected to searching inquiry without such results as those to which we allude at Dresden and Berlin. Many a Raffaele, and many a Titian, must submit to be known by less glorious names—a change which might really have been effected very creditably before the pressure of public opinion set in; because those who on the one hand profited by deceiving, and those who on the other were gratified by the deception, have long since

passed from the scene of their negotiations. But there is a natural vanity in the possession of fine works of Art:—listen to the broad and brown-faced Normans, who wander in stolid admiration through the Louvre; or, better still, to the everlasting "Ecco!" of the raw, serge-coated *virtuosi* from the vineyards of the Tuscan hills, as they stroll, with open mouths, through the marble halls of the Pitti—both parties having some indefinite idea that pictures, as well as marriages, are made in heaven. It is at least an unpalatable change to be convinced into considering a so-called Raffaele a Giulio Romano, or to reduce the estimate of a work from £3000 to £300.

The "Martyrdom of St. Sebastian" by Pollajuolo is a large picture containing many figures; the saint being represented by a nude figure tied to a tree, at some height from the ground. The treatment of the subject as resembling rather a crucifixion, differs from all the conceptions of it we have ever seen. The dying man is pierced by many arrows, and around the foot of the tree are his executioners, some shooting with the long-bow, and others with the cross-bow. Of the painter a few words may be said, as this is the first picture which we possess by him. He was born in Florence, about the year 1430. Different dates are assigned to his birth, and the date we give is the mean time. In those days the studies of the artist took many directions, and if Pollajuolo had pursued exclusively the calling to which he was apprenticed, he would have been a goldsmith, and nothing else. Bartoluccio was his master, and Bartoluccio was also stepfather to Ghiberti, to whom the world owes the famous gates of the Baptistery of St. John at Florence. Ghiberti discovered considerable talent in Pollajuolo, and employed him as one of his assistants in modelling the ornaments of the architecture of the gates, which were finished in 1452. From ornamental modelling he addressed himself to sculpture, and acquired an extensive reputation for his productions in bronze. He is said to have been the first artist who studied anatomy, aided by the dissection of the subject. To painting he turned his attention last, and, in conjunction with his brother Piero, who was a pupil of Andrea del Castagno, he executed works which acquired for him a reputation equal to that of any of the masters of his time. In 1484 he was invited to Rome, by Pope Innocent VIII., and was there employed in the execution of certain monumental works in St. Peter's, especially the tomb of Sixtus IV. He died in Rome in 1498, having realised a handsome competence, which he divided between his two daughters. This work by Pollajuolo was painted for the chapel of the Marchese Pucci, at Florence, and it has remained in the possession of the family until purchased this year for the National Gallery. It is mentioned by Vasari, and is regarded as one of the best examples of the art of the fifteenth century, and for such a preference there is ample reason, if we compare it with even all that has been effected in the study of the nude up to the time of this master. The head of the saint rises to within a very little of the frame, which gives the picture the appearance of having been cut; when, however, we saw it in Florence, twenty years ago, the composition conveyed the same impression which it now does. It is clear that the "St. Sebastian" has been studied with a view to a development of anatomy beyond that usually seen in the works of the period; but, according to the feeling of the time, the shades and markings are timid; they have received too much of that softening which should have been shared by the outlines. This timidity in dealing with gradations gives the work the appearance of not having been carried beyond a flat, dead colouring. The poses of the figures want firmness; but there is a foreshortened figure winding up a cross-bow, which, at the time of execution, was considered an immense triumph. The landscape is so like the valley of the Arno above Florence, as to point at once to the source of this part of the composition.

The subject of the Filippino Lippi is "The Virgin and Child," with a saint on each side—on the left St. Jerome, and on the right St. Dominic; the former nude and primitive, as a saint might have been eighteen centuries and a half since, but the latter wearing the vestments of the church as they were worn in the fifteenth century. The heads in this picture are really admirable; the drawing, and even the colour, though yet somewhat



dry, show a great advance on contemporary Art. The figure of St. Dominic is very like a study of the Spanish school—equal even to the essays of the Spanish painters of a century later. The background is a rocky landscape; and in contemplating these parts of ancient pictures it is difficult to understand the principle which prompted an elevation here, and a depression there—the more so that these caprices in no wise assist the relief or composition, and are brought together in a manner very little in accordance with the dictates of Nature. The group had certainly been better without the landscape, for the drawing is superior to the better efforts of the time, and the heads are endowed with an earnestness of expression worthy of the best art of the best period. This, according to Vasari, was painted about the year 1490 for the Rucellai Chapel, in the Church of San Pancrazio, at Florence; but on the suppression of this church the work was removed to the Palazzo Rucellai, where it remained until recently purchased of the Cavaliere Giuseppe Rucellai, for the national collection. Whatever the merits of our purchases may be, it is satisfactory to know their history. Filippino Lippi was the son of Filippo Lippi, and is supposed to have assisted Botticelli in his works. Vasari supposes that he was the first to introduce trophies, grotesques, and armour into his works, but the compositions of Squarcione contained such accessories before he employed them.

"The St. Jerome," by Cosimo Rosselli, presents that saint kneeling before a crucifix, but the figure occupies the centre one of the three compartments into which the work is divided. On the left are Saints Damasus and Eusebius, and on the right Saints Paola and her daughter Eustochia. According to the custom of the painters of the early schools, Rosselli introduces his patron, Girolamo Rucellai, and his son, kneeling below. Rosselli was born at Florence, in 1439; he was the pupil of Bicci, and the master of Fra Bartolomeo.

The new Botticelli is a circular picture, and forms a passable pendant to that already in the gallery, but it is a more advanced work. It represents the Virgin seated on a kind of low stone balustrade, behind which roses are growing. She holds the infant Saviour on her lap, and receives the celestial crown from two angels, one of whom is on each side of her. A fourth figure represents St. John worshipping the child. This artist was born at Florence, in 1447, and was employed to assist in the decoration of the Sistine Chapel, his competitors being Cosimo Rosselli, Ghirlandajo, Signorelli, and Perugino.

"The Portrait of a Young Lady," by Lucas Cranach, is pure and brilliant, even Rubens-like in colour. She is presented front face, and the easy carriage of the head and relief of the pose are natural graces which place the picture far in advance of its time. When we consider this little picture, it is almost a matter of surprise that a head could have been so sweetly painted, and the costume should have been left in all its ungainly stiffness.

The Van Eyck is a small portrait of a man wearing a green turban-like head-dress, of the fashion of the fourteenth century. It was purchased at Munich, and had already, we believe, been offered to the Bavarian Government. There is beneath the figure, the legend "Leal Souvenir," with the date—"Oct. 10, 1432," and the signature of the painter. The features are dark in tone, and by no means agreeable in character. It is painted with exceeding care, yet is inferior to the two other works by the same hand which hang near it. Nothing further of the history of the picture is known; but, of course, the Commissioners have been satisfied as to the authenticity of their purchase. The *Kunstblatt* of Oct. 19, 1854, contains a description of the picture, which was then recommended as an addition to the Pinacothek, in which there is no example of the master. In the Lochis Gallery, at Bergamo, there is a replica, but without the inscriptions. This is ascribed to Pontormo, but is much more in the style and feeling of Van Eyck, and most probably a copy by a foreign artist. In 1428, Van Eyck—"peintre et varlet de chambre de M. S.," Philip the Good, duke of Burgundy—went on a confidential mission to paint the portrait of Isabel of Portugal, whose hand was sought in marriage by the Duke; and he acquitted himself so much to the satisfaction of all parties, that the marriage was solemnised as soon as the preliminaries could be adjusted. He executed

several other important commissions for the Duke; but during the years 1432 and 1433 he was probably working in his own house at Bruges, according to the following extract from the "Compte de Jehan Abbonel":—"Aux varlets de Johannes Deyk, peintre, aussi pour don à iceulx fait quant M. D. S. a esté en son hastet veoir certain ouvrage fait par le dit Johannes. xxv. sols."\* If this be not the work alluded to, it is certain that it must have been in progress at the time, for Van Eyck painted very slowly, and had not many works under his hand at the same time. The most weighty reason against such a supposition is that, the picture being small, it might have been conveyed to the Duke; but it must not be forgotten that 1432 was the year in which he finished the "Mystic Lamb," and this might be the work which the Duke came to see.

The cost of these acquisitions, particularly of the Veronese, has been very considerable. We have, of course, paid for them more than any other nation would have been content to give; but we have at least the satisfaction of knowing the principal purchases to be unquestionably authentic.

### ART IN CONTINENTAL STATES.

PARIS.—The Paris artistic news is still very flat, but artists are arriving from their summer excursions. The sale-rooms are preparing their attractions; and amateurs of *vertu* are looking forward with interest towards the excitement of the auction-room. Many good sales are announced, of which we shall give accounts in due time.—The distribution of prizes—*Prix de Rome*—at the Institute has, in consequence of the fine weather, been rather thinly attended. Several of the *soutenirs académiques* were empty.—M. Lallemand, the engraver, has recently discovered a method of applying photography to wood blocks, which it is expected will be serviceable to wood engravers.—M. P. Ramus has received a commission to execute a bust of M. Sauvage, inventor of the screw for steam-vessels; it is for the *Conservatoire des Arts et Métiers*. This great man, after a life of poverty, died in a lunatic asylum, where he was placed through the kindness of the Emperor. His whole length portrait has been painted by Gavarni.—A tumulus, attributed to the army of Attila, has been opened near Chalons, and several interesting vases, iron articles, and medals, have been found in it.—The Cathedral of Notre Dame is advancing rapidly; the works, which had been suspended by the death of M. Lassus, are now going on under the direction of M. Viollet le Duc, a clever architect.—The demolitions now proceeding in the *Rue de Jerusalem* will destroy the two houses in which Voltaire and Rousseau were born.—It is expected that next summer what remains of the *Rue de la Harpe*, and a great part of *Rue St. Jacques*, will be pulled down. In a few years little of ancient Paris will be left.—The junction of the Louvre and the Tuileries makes the *Place du Carrousel* the largest in Europe. Its superficial extent is 40,100 metres. Fourteen archways give access to this place, without counting the Louvre entrances. Now that all the scaffolding is removed the effect is very fine.—A statue of *Notre Dame de France*, of sixteen metres height without the pedestal, has been cast from the cannon taken at Sebastopol; it will shortly be placed on the *Mont Cornille (Puy de Dôme)*.—Workmen are busy taking down the cast-iron fountain in the *Champs Elysées*, in order that it may be coated with copper by galvanism; this prevents oxidation. The fountains in the *Place de la Concorde* will also undergo the same operation.

MILAN.—The monument in honour of Leonardo da Vinci, of which we spoke in April last, is to be erected in the Piazza San Fidele. The Milan Academy of Arts has contributed 60,000 francs towards its completion.

VIENNA.—The Emperor of Austria has decided there shall be an annual exhibition of paintings at Vienna; 10,000 florins are allowed each year for the purchase of paintings.

THE BRAZILS.—The government of Brazil had offered three prizes of 12,500 francs each for an equestrian statue of Don Pedro I. M. Bienaimé, a pupil of Thorwaldsen, is one of the competitors whose design has been accepted.

MUNICH.—Professor Kaulbach has again resumed his labours, from which indisposition during the summer had compelled him to abstain. He has almost completed his sketch for his large picture of "The Battle of Salamis."

\* "The Early Flemish Painters," &c., by J. A. Crowe and G. B. Canalaselle.

### THE PICTURE-DEALERS

AT THE OLD BAILEY.

It appears, after all, that the "detected" has been left in the lurch; he committed the crime of being "found out," and must be the scape-goat accordingly. Mr. Closs, who is described in the newspapers as "a shabbily-attired man, wearing a beard and moustache," has been convicted at the Old Bailey of "fraud," in obtaining from Henry Fitzpatrick certain bills to the value of £130 by false pretences, and also for having feloniously uttered a certain picture with a forged name with intent to defraud. Mr. Closs did not "peach," consequently we cannot say who employed him; but we may be very sure that the "shabbily-attired man" was not trading on his own account: he has cheated *himself* grievously if he has neglected to make such terms with his employers as will keep him comfortably in Newgate. This conviction is of immense importance; it will go far to put a stop to an infamous system of robbery. Rogues will now have a salutary dread of jails; and buyers who find themselves swindled will know that punishment awaits the forger of pictures, as well as of bank-notes. We hope this trial will have the effect of inducing persons who *suspect* they have been taken in, to examine their collections forthwith, and test the reality of all their purchases from dealers, no matter how far back the examination may go. There can be little doubt of forcing "the most respectable persons in the trade" to disgorge their ill-gotten gains. We have reason to believe that more than one copy of the "Linnell"—now brought into court—will be found in more than one of our provincial cities, and recommend the collectors in Manchester especially not to delay making "inquiries," which may be answered by a return of monies paid. Other "most respectable men in the trade" may be heard of at the Old Bailey ere long. Very little was added at the trial to the information obtained at Bow Street. Smart, it appears, asked £200 for the original picture; three days afterwards, Fitzpatrick purchased it (as he thought) for £130; it was a copy, stated in court to be "worth about £6;" such copy (again we quote the newspaper report) "most carefully adhered to the original" (which was also produced in court) "in frame, canvas, and every minute particular." It does not appear that Mr. Smart was examined, which he ought to have been, if his abode during the trial was in any part of England. It might have been inconvenient to that "most respectable man in the trade" to explain how it was that a copy so "carefully adhering" to the original was in circulation three days after Mr. Fitzpatrick saw the original at his shop in Tichborne Street, Haymarket, and to have answered, upon oath, whether he (Mr. Smart) had, or had not, seen the said "carefully adhering" copy. Nay, he might have found it necessary to swear whether he knew, or did not know, by whom the copy was made, and what sum was paid to the copyist for his work; whether more or less than the £6—"about its worth." At all events, Mr. Closs, though "a shabbily-attired man," has confessed nothing, but has heroically taken upon himself all the consequences of the act; and if he had any partners, he was not "shabby" enough to divulge their names. Neither do we learn what has become of the copy since the trial; whether it remains the property of Mr. Fitzpatrick, or whether, the money having been repaid to him, it is destined to go back to Closs, or to the party from whom Closs obtained it.

Again we say results most beneficial to Art will arise out of this memorable trial: there are hundreds of such cases in memories, and now there is one "on the books." Mr. This, That, and The Other—"respectable" picture-dealers in London and in the provinces—must be in future more cautious than they have been. Pictures have been sold, at very large prices, which even a very delicate inquiry would have shown to be forgeries; but such inquiries have not been made: the copies will be issued in future, at the proper peril of those who fabricate or sell them. The Old Bailey is not an agreeable place, but Newgate is even less so: and although we have reason to believe that Mr. Closs, when he made his appearance at the bar, was "shabbily dressed," *deliberately and for a purpose*, we may yet see in a similar position



some "respectable man" whose tailor lives in Conduit Street.

Surely, then, collectors will learn from this trial the folly of buying from dealers without the exercise of caution amounting to suspicion: we have here seen a copy substituted for an original, although the original had been inspected by the buyer only three days previously; that the copy "carefully adhered to the original in frame, canvas, and every minute particular;" that the name of the artist had been skilfully imitated; that the copy was shown by the buyer to the dealer who had offered to sell him the original, and that the said dealer, when asked if that was the picture that had been in his possession, replied, "There can be no doubt about it." After this, how much more than *caution* is needed in dealing with picture-dealers!

We might record a number of cases quite as strong as this; but it would not be prudent to do so, although we may comment freely on that which has found its way to the public through the reports of a police court and the Old Bailey. But those who read this statement may be assured that such practices as that which is thus exposed are of daily occurrence: we can tell where Stanfields, Turners, Warde, and Creswicks, as well as Linnells, are hanging in glory upon walls in magnificently furnished drawing-rooms, or in spacious galleries, which these artists never saw, each of which is worth "about six pounds,"—a sum they will bring, perhaps, if they are ever submitted to the hammer of Mr. Christie—but for which their unenlightened owners have paid hundreds.

The law has been compared to a spider's web, which entangles all the lesser flies, while the big "blue-bottles" break through and escape. We verily believe the "shabbily-dressed" man, though deservedly punished, is no more guilty than he who passes a bad note which another has forged. If Closs would but make "a clean breast," what a revelation we should have—how many buyers he would make pale, and how many sellers tremble with affright! Some time ago we fortunately obtained information, and that frequently, from a person who, having been one of the fraternity, was led by remorse—or vengeance—to tell us much concerning, not his own course, but that of his brethren; and it was by his aid mainly we were enabled to do the good we did by repeated exposures of frauds in the manufacture and sales of fraudulent pictures. As we have said, heretofore, we have thus completely put a stop to the iniquitous traffic in fabricated "old masters;" we may be fortunate in obtaining help (and shall not hesitate to use it, though it may again come from a repentant sinner) in exposing the several methods by which "modern artists" are manufactured and sold, with the parties who manufacture, and those who sell them.

It would be difficult to convey an idea of the enormous number of forgeries of modern pictures that are in circulation, and it is high time to arrest the progress of a most iniquitous, but a most profitable, trade.

If we can bring home the offence to the artists who make these copies, or imitations, we shall certainly print their names,—without their aid the dealers could do nothing. We are by no means entirely ignorant as to the guilty parties in this traffic, but our readers will consider that without such proofs as will satisfy a legal tribunal we are compelled to hold over our evidence: it may be more complete ere long.\*

It is by no means impossible that we may, at no very distant period, publish a statement—that X. Y. Z., a very clever painter of copies, did make and paint certain copies for certain dealers *whom we shall name*: a Linnell for Mr. —, a Turner for Mr. —, a Creswick for Mr. —, a Pyne for Mr. —, and so forth: the said X. Y. Z. being a

\* Not very long ago, an artist of established repute, whose pictures bear high prices, was visited by a dealer; the following brief conversation took place between them:  
*The dealer.*—"I have about a dozen paintings in your style; and if you will give about half an hour's touching upon each of them, and sign them with your name, I will give you £500."

*The artist.*—"Sir, you mean to tempt me to commit an infamous fraud. I request you will instantly leave my house."

There is little doubt, however, that the dealer did without the artist; and it is not improbable that an unscrupulous "brother" was found to do the touching, and to sign the name, at much less cost to the dealer.

landscape artist, and remarkably skilful in imitating the styles of the several masters, whose original works were placed before him. We may at the same time be able to describe some of the pictures copied, as to enable the present owners of these copies, to ascertain whether their walls contain the actual works of Linnell, Turner, Creswick, Pyne, and so forth, or the works of X. Y. Z. If we are enabled to do that which we intimate we may do, we shall produce no little consternation among a few of the victims who have been for some years back delighting themselves and their friends by imaginary picture wealth.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

### THE DÜSSELDORF SCHOOL OF ART.

SIR,—At the present time the School of Düsseldorf consists of about six hundred artists, and two hundred students. The artists are divided into two schools; the academicians, and those who are independent, who follow no conventionality, but paint their own ideas. The two schools are separated by their different ideas of finish; the academicians holding in principle and in practice that minuteness of finish—an absolute and rigid imitation of nature, even to the surface of things—constitutes the great perfection of Art; the other party contending that this servility, or rather perfection of execution, is not necessary: that if a work has the effect intended on the mind at a proper distance, it is a waste of time to add details that could please only the ignorant. Among the academicians Carl Müller and Herman Becker stand conspicuous. These gentlemen, like the majority of their adherents, paint Scripture pieces. Why it is that they have fallen on these used-up subjects is hard to guess, except, perhaps, it is that the continual strain on their patience, caused by their mode of study, naturally throws the mind into a religious mood. Another class of them paints *genre* and still-life. Their paintings of still-life, to which their mode of execution is more peculiarly adapted, are really wonderful; they are not paint and canvas, but a reality that requires the touch to convince one it is only a shade.

Taken as a whole, the academicians seem not to comprehend the object of Art; they paint blindly, without thought, without feeling. It is their ambition to produce deception, to imitate nature as it is; they never ask when this is done, what then? It does not concern them. Hence, after years of study, they accomplish in months what a photographic instrument would do in a moment. Their pictures have, however, one great merit, that of mechanical execution; in this necessary branch of Art they can, possibly, instruct the world. Their drawing, colour, light, and shade, are perfect; but as pictures, as works of Art, they excite no feeling, appeal to no prejudice, are barren of all traces of mind: they amuse only the eye of the curious, or astonish the simple by their minuteness.

The other school comprehends nearly all the artists residing here who have celebrity; among them we find the names of Lessing, Sohn, Hildebrandt, Köeler, the Achenbachs, &c. Of such men as these the "School of Düsseldorf" is properly composed; but because they have no marked peculiarity of style common to them all, and no academy for the instruction of students, it is currently believed that this school is one of academicians—of men whose only artistic power is mechanical. This is a mistake, and should be corrected, for it not only wrongs the artists who are the subjects of it, but also the artistic world. We have seen in criticisms on pictures by these artists some minute trifles, existing only in the critic's imagination, praised as an excellence, because the supposed finish to the characteristic of the school. These artists, however, do not mistake the representation of threads for the finish of a painting, nor the imitation of surface for the highest perfection of Art: their pictures are not painted to astonish the vulgar, but are addresses to the minds of enlightened men.

There are at present three exhibitions of paintings open to the public; two of these are annual, the other permanent. The first two contain upwards of five hundred pictures, sent from all parts of the continent; the permanent exhibition consists of works by the Düsseldorf artists, and are for sale. The great majority of these pictures are *genre*, still-life, and landscape: in all three of the exhibitions together there are only five paintings that pertain to what is conventionally termed high Art. One of these is the "Hiding of Moses," by Köeler. This picture has the same beauties and defects as all the rest of Köeler's pictures. It has been engraved.

In the engraving the faces of the two women are much lighter than in the original: and several other parts have been altered, which give it a finer general effect than its original. A picture by Leutze, of "Columbus departing for America," is also in the permanent exhibition: this painting seems to have been left imperfect; the tale is well enough told, but a disagreeable red colour, and a want of shade which pervades the canvas, take much from its effect. However, the dignified figure of Columbus, standing out against the sky, and pointing over the waters, as he receives the blessings of priests and friends, is well worthy of Leutze. M. Leutze has painted another work of the same subject, which is said to be much better, both in design and execution, than the one here mentioned. A "Syren," by Sohn, appears to be perfect of its kind: it represents a beautiful woman, with her harp hung on the top of a projecting crag; she has finished playing, and, leaning on one arm, bends over to witness the effect. An eagle is seen at the level of her feet, flying downwards; this gives the spectator an immense idea of height. The figure is life-size, and fully draped, but in such a manner as to show the form throughout: it is relieved by a dark ground of clouds, through which a single star is shining. A painting, by W. Sohn, of "Christ on the Water;" Christ and the apostles are represented in a boat during a storm. The face of our Saviour, who has fallen asleep, suggests the idea that his mind is active and conscious of what is going on around him. Several other faces are equally excellent, but the imperfect light, coming apparently from several directions, and omitting to illuminate certain things, together with the difficulty of conceiving how several of the figures could maintain their balance, makes the picture, as a whole, very unsatisfactory. The largest painting on exhibition is that of "Christ restoring Jairus's daughter to life;" it is painted by Gustavus Richter, of Berlin. This painting has called forth universal admiration, despite several portions of it that might be called faults. The attitude, for instance, of Christ has the appearance of being studied; and the whole figure of the apostle on the left expresses mere vulgar astonishment. The head of the girl is slightly raised off her pillow, with the intention of showing that life is just reviving in her frame, but it seems difficult to fix in one's mind that this is the case. The figures are all clad in thick stuff, and, owing to the handling, the steps, floor, and background, have the appearance of so many blankets of their several colours tightly stretched. It may be said of it, that, as a work of Art, it does not appeal to our sympathies, and, as a painting, its execution is far from perfect. It would appear, however, that its size, and the fact of it belonging to the king, are redeeming qualities even in this country.

Among the other compositions on exhibition, those of domestic scenes, by Heddemann and Tide-mand, are remarkable, both for the excellence of their designs and their masterly execution. Some of these pictures may be compared to Wilkie's. The paintings of animals, on exhibition, are rather attempts than anything else. Two by Lachenwitz are noticeable for their intense fierceness of expression and great beauty of execution. The assemblage of Virgins, Saints, and infant Saviours, are not easily enumerated; for the most part, they appear to be attempts of students, nearly every one of which is a failure. These paintings are respected even by the collectors of auction pictures, and left alone in all their glory of vermilion and blue. A picture of the "Annunciation," by Carl Müller, is considered as a successful attempt, in the style of the academicians, to illustrate Scripture. In this painting a book lies open before the Virgin at a page on which her name is printed; the book is neatly gilded, and of modern construction. She kneels on a planed floor. The angel has on a pink muslin dress, very finely decorated with pearls, &c. Such is the painting by a man who is considered one of the heads of a school. He being a master in his way, some estimate may be formed of his followers.

The great bulk of the landscapes, like the subject pictures, exhibit a knowledge of Nature as it is, accompanied with mechanical power of execution, but unaided by reflection. Hence, their landscapes look like studies from Nature—hard, barren Nature, unelevated by idealism, destitute of beauty. One by Lessing, and two by the brothers Achenbach, are magnificent, both for their arrangement, their effect, and execution.

Portraits are rare. One by Marie Weigman, of a boy, full-length, and one of an officer, by Hildebrandt, are really artistic works; they are simple, expressive, and natural—nothing is overdone, and nothing is left to be desired.

Düsseldorf, November 11, 1857.

P.



## THE ROYAL PICTURES.

## THE JÄGER.

P. Foltz, Painter. C. H. Jeens, Engraver.  
Size of the Picture, 1 ft. 3½ in. by 1 ft. 3 in.

BINGEN, in the grand duchy of Hesse, is the birth-place of Philip Foltz; but, as an artist, he belongs to Munich, in which city he has long been resident, and of whose Art-school he is a distinguished ornament. He was born in the early part of the present century.

We find in the "Histoire de l'Art Moderne en Allemagne," by Count Athanasie Raczyński, the following remarks upon this painter and his works:—

"Of all the pupils of Cornelius, Foltz exhibits the greatest distance from the precepts and examples of his master. In his works at the Chateau of the King Ludwig of Bavaria, he has abandoned himself without reserve to his own natural impulses and fancies: there he was commissioned to execute a series of subjects taken from the poems of Bürger, a German writer of the last century, whose songs and ballads especially are very popular in his own country. These pictures are principally borrowed from Bürger's 'Leonora,'—which, by the way, has been translated into English,—his 'Wild Jäger,' and a few other poems. The colouring of Foltz is brilliant and harmonious, his touch bold and emphatic; but his pictures have little dignity and elegance, notwithstanding his figures are characterised by a certain amount of spirit. His pictures would seem to bear some resemblance to those of Teniers, if the scenes he represents were less of a historical nature, and if, in respect of expression, they were not so free from vulgarity; but it may be assumed that they would have been more in accordance with the natural bias of the painter, had the subjects belonged more decidedly to the class of *genre*."

"Foltz is endowed with great talent; his *genre* pictures have always a peculiar character; they are original, and oftentimes have a profound meaning or sentiment. He would not have done so well had he followed the direction of the School of Munich, or any other established course: he has kept himself as far as possible from an approach to the classic or antique epochs, and is a stranger to style, in the ordinary acceptance of the term; still he continues to produce some most excellent works. He is one of those men who ought to be in the Academy, and the Academy should render him this justice."

"Of all the pictures in the 'Salle de Bürger,' as it is called, that which represents the 'Women of Weisberg' is the one that most arrests our attention, and which, perhaps, affords us most pleasure. His picture in the 'Arenas' can scarcely be ranked among his best work."

These observations appear in Raczyński's volume, under the head of the 'historical painters of the Munich School, among whom he classes Foltz; but he also places him with the *genre*-painters of the same school, and he says:—"We have already spoken of Foltz in the article on the painters of history; I place his name here because of the direction he follows, and which appears to me to approach *genre*; still it would not be just to confound him with the mass of artists who belong to that category only. He is a man of great talent, and one who seems to have formed for himself a distinct class, which it would be difficult to characterise."

His little picture of the "Jäger" is, we presume, one of the subjects suggested by Bürger's poem, and we are informed, was added to the Royal Collection with two others by the same artist, of which we shall have to speak hereafter, by Prince Albert. The huntsman is a bold and vigorously-drawn figure; he stands in an easy attitude on the summit of an Alpine crag, surveying the vast range of country stretched out before him: the time is evening—a cool and quiet evening—the grey mists cover the heights in the middle distance, and blend into soft and cloud-like masses of lines the far-off perspective of valley and lake.

The picture is in the Collection at Osborne.

\* Count Raczyński wrote this twenty years ago: Foltz is now, and has been for a considerable time, a member of the Academy of Munich, and one of its professors.

## MINOR TOPICS OF THE MONTH.

PAINTERS' MORALITY.—Among a great deal of suggestive and highly interesting matter which is to be found in the body of evidence published with the recent Report on the National Gallery Site Commission, there occurs a passage in the examination of Mr. Mulready which deserves detaching, because of the question of conscience which it raises, and the very important bearing which a right interpretation of that question is calculated to exercise on the art of painting. The matter is hinted at in other places, also, of this body of opinion; but it is one of some delicacy, and not easily dealt with by an individual painter arguing from examples. The short life which is predicted, however, for many of the finest works of the modern school of painting, makes it very important that the attention of the artist should be called emphatically to the subject in question; and we are glad that Mr. Mulready has spoken as plainly on it as he has,—though visibly under some restraint:—that very restraint, of course, giving increased significance to the suggestions that struggle through it.—"The Commissioners," said Professor Faraday, questioning the distinguished painter then before the Commission, "have several times heard the words 'legitimate painting' and 'vicious pigments' used. Is it not understood in the profession that every painter has a right to use exactly what means he likes to produce his pictures?"—"I am not sure," says Mr. Mulready, "that that is the understanding in the profession. I am not sure that a painter has a right, except in experiments, to use pigments which he knows are short-lived. I do not think he has a right to use such pigments in a picture that he knows the purchaser expects to last."—"Have you any right," rejoins the Professor, "to expect that painters like Turner can be brought under strict regulations,—or, are we obliged to get pictures of all sorts of construction according to the ideas of the painters?"—"To which the painter is compelled to reply,—"If you are obliged to get pictures, you can hardly avoid some risk in that respect."—"We cannot govern that point?" pursues the Professor:—and the answer is—"I think you cannot govern it in a direct manner: it is a question of morality with the painter."—"In providing for a National Gallery," says Dr. Faraday, "must we not provide for such pictures, as well as for those of more pure painters like Holbein?"—"Answer. There is no doubt of that. I have just said what I think of the use of vicious pigments; I cannot venture to define what is legitimate painting. I think an artist should be very careful to embody the means that will produce an effect that deserves to last; and he should be very careful to employ the means that are most likely to produce a picture that will last. \* \* \* There are those who consider the use of copal varnish in the vehicle as unsafe and improper. Some persons think that the use of wax in painting is not legitimate."—"Are not the public," says Professor Faraday, "liable to all these incidents with the pictures that come under the case of the National Gallery?"—"and Mr. Mulready says, 'Yes; but I hope that pictures by our living painters are not so liable to accidents in cleaning as some of the pictures painted by a few of the men of Turner's day.'—"Do you consider?" asks the Professor, "that the injury which has happened to Turner's pictures is a change in the pigment itself?"—"I think," says Mr. Mulready, "some of Turner's pictures have suffered from that cause; and I believe that some of his pictures may have suffered from the process which he employed. \* \* \* When he was very much pressed for time, he may, I fear, have paid too little regard to the quality of the vehicle used and the permanence of the pigment."—"The subject is sufficiently indicated in these extracts; and the interests which it affects, it will be seen, are of more kinds than one. The rights concerned are both public and private,—but the prosperity of the profession is involved through each of them. The question is at once a question of morality and a question of Art. It regards the claims of the individual purchaser, and the permanence of the National School. As we have said, it is well worth bringing under the notice of the modern painter himself. In a practice so purely empirical as that of painting, of course, no code is

possible;—but there are certain broad principles of morals, as well as certain broad principles of means, which are plain enough, and which Art cannot overlook without suffering in her own character and in that of her professors.

THE ROYAL ACADEMY.—John Phillip, Esq., and George Richmond, Esq., were elected associate members on the 10th of November. These elections are satisfactory; it was generally expected, however, that the distinction would have been conferred on Mr. Foley; and surely there is no artist in Europe better entitled to it. Mr. Phillip's reputation is not of to-day; he ought to have been a member long ago; his rights to the position were as solid seven years back as they are now. Mr. Richmond does not profess the higher branches of Art; he draws portraits—we believe he does not paint them; but in his "Art-walk" he is unsurpassed. There can be no doubt, however, that he owes his elevation mainly to the "fashionable" fame he has obtained, and to the position he occupies in general society; for, as an artist, his claims cannot be for a moment compared with those of several other candidates.

THE NATIONAL PORTRAIT GALLERY has recently received three additional pictures, bequeathed to it by the late Sir Robert Inglis. These are portraits of Spencer Percival, by the late G. F. Joseph, A.R.A.; of Wilberforce, an unfinished work by Lawrence; and a water-colour drawing, Lord Sidmouth, by Richmond. Contributions do not flow in very rapidly, but by the time we have a new National Gallery, in which it is presumed the collection will be placed, we may look for a considerable accession of portraits of England's great and good men.

THE SUFFOLK STREET GALLERY is receiving some alterations and improvements under the superintendence of Mr. F. H. Fowler, the architect. The roof of the large room has been taken away, and an entirely new roof, which will afford more light, is to be substituted. Mr. Hurlstone, President of the Society of British Artists, is preparing to decorate the cove with the portraits of eight kings, on each side of whom there will be representations of the artists whom they patronised.

LECTURES AT THE SOUTH KENSINGTON MUSEUM.—The series of lectures to be delivered by the officers of the department in the new Lecture Theatre at the Museum, was commenced on the evening of Monday, November 16th, by Mr. Cole, who, with the utmost propriety, selected for his subject "the Functions of the Science and Art-Department" of the Committee of Council on Education. The Museum itself being the central field of operations, it was well that the aim, purpose, and powers of this new and highly important department of the government should there be clearly and fully set forth by the executive chief. Mr. Cole evidently felt that his words would be regarded and dealt with as authorities; and, accordingly, while he sketched out the comprehensive scheme of Art-teaching now actually inaugurated, he was careful to define with precision the principles upon which the operations of the department would be conducted. As we shall have occasion to refer, from time to time, to these principles and to their practical application, it will not now be necessary to enter more fully upon the subject.

SOCIETY OF FEMALE ARTISTS.—An appeal for public subscriptions in aid of this society has appeared in the daily journals—much to our regret. We understood that the first exhibition last year had been so far successful as to pay its expenses; it seems, therefore, somewhat incomprehensible that such an appeal should be needed, for it is at the outset of an undertaking like this that pecuniary assistance is most required; having surmounted its primary difficulties, we considered the future stability of the society as secured. We are sorry on other grounds to see this application: Art, in a country like ours, ought in no instance, especially where a body of ladies is concerned, to be in the position of requiring eleemosynary aid; if it be needed, however, we trust that it will be cheerfully and liberally given by those who desire to encourage the female Art-talent of the country.

THE SHEFFIELD CRIMEAN MEMORIAL, AND THE BROTHERTON MEMORIAL AT SALFORD, two commemorative works now in progress, are significant indications of the set of popular feeling in the matter of Art in its widest acceptance. Both are Gothic. The former work is of much greater importance than the latter, but both are in the same style, and both



P. FOLTZ, PINKY

C.H. JENNS, SCULPT

# THE JÄGER.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON, JAMES B. VIRTUE.



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more or less partake in that imperfect rendering of the Gothic style which can be avoided only through a very careful study of early authorities. What these works will prove to be deficient in, is breadth and an appropriate massiveness. They are too attenuated and too slight—not too light, for this is a different matter altogether; still, both possess good qualities. Of the several models sent in competition for the Crimean Monument, the first prize was awarded to Mr. E. W. Wyon, and the second to Mr. Goldie, whose design the committee have adopted. The foundation stone was laid by the Duke of Cambridge on the 21st of October. The base of the monument is octagonal. There are four ascents of steps, with four bastions interposed, each bastion supporting cannon. The pedestal has four faces, on each of which are bas-reliefs representing Crimean actions. The names of the fallen are inscribed beneath suspended garlands on projecting buttresses or pilasters at the angles. The pedestal has its base moulded (with stone seats between the buttresses), and its cornice sculptured with the national emblems. At the four angles over the buttresses rise square detached pedestals inlaid with marble, and having moulded bases and foliage capitals. These support niches carried by marble shafts, and protecting statues seven feet high, representing the allied kingdoms. In the centre of these four niches rises the main feature of the design. Upon a cluster of coloured marble columns, with an octagonal granite shaft in the centre, is a large canopied niche. It is richly moulded, arched, crocketed, &c., with angels bearing the shields of the allied kingdoms in the pediments of the canopies, with lions on marble shaftlets supporting gilded vanes at the angles. The canopy consists of a pyramidal stone roof, bearing as its finial the crown and orb of England. Beneath the groined roof of this canopy sits throned upon lions a colossal female figure representing England victorious, resting on her half-sheathed sword, and crowning her heroes. It is proposed to adopt the portrait of the Queen as the head of this ideal figure. An inscription generally commemorative of the objects of the monument runs round the pedestal at her feet. The materials for this structure are Aberdeen granite, Connemara and Derbyshire marbles, and Darley Dale stone.

—We must protest against the "urn covered with drapery" which Messrs. Holmes and Walker have introduced into their design for the Brotherton Memorial, in the midst of an assemblage of figures and angels, and beneath a Gothic spire canopy. What can an urn have to do there? Sepulchral urns are inseparable from the idea of ashes—the ashes of the dead—produced by and collected after cremation. And cremation is absolutely in antagonism with figures of angels and with Gothic architecture. Nor is it less at variance with the facts of the case. The remains of the late deservedly respected representative of Salford were buried, with all becoming solemnity, beneath the ground upon which this very memorial is to be erected. It is to be hoped that the urn will not stultify the entire design for this memorial. It would have been a happy circumstance had the angel-figures been spared the duty of caryatides; and a still happier had they been omitted altogether. Notwithstanding these faults there are many good points about this design, and we cordially congratulate both the town of Salford and the architects on its adoption in preference to another classic incongruity.

**NEW APPLICATION OF PHOTOGRAPHY.**—At a recent meeting of the Liverpool Photographic Society, a paper was read by Mr. J. A. Forrest, the subject of which was a new and beautiful application of photography. He had tried experiments with a view to arrive at some process that would enable him to fix the photograph by burning in the impression in the furnace with a coating of glass over it. From these experiments he found, that if "you grind a piece of opal glass very finely; afterwards collodionise, sensitize in the usual manner, and lay a negative upon it by super-position, you will receive a very beautiful impression by transmitted light; and after being fixed, washed, and dried in the usual manner, you will discover that the film adheres most rigidly to the glass, and scarcely any amount of rubbing will take it off. This is a plan that any one may follow out on a winter's evening by gas-light;" and its results, if the designs were of a suitable character, might be advantageously displayed

in hall-lamps, or the windows of stair-cases might be filled with landscape views. Mr. Forrest subsequently entered into a description of a process whereby he had obtained the yellow silver tint in opal glass, and he exhibited to his audience several specimens, which were much admired.

**FREE LIBRARIES AND MUSEUMS.**—Some curious statistical information on this subject was given by Mr. David Chadwick, of Salford, at the recent meeting at Birmingham of the National Association for the Promotion of Social Science. From the following tables, prepared by him, we ascertain the number of volumes, and the issues, in seven of the principal new Free Libraries, and four of the old Free Libraries:—

## NEW FREE LIBRARIES.

	Number of Volumes.	Total Issues last Year.	No. of times the whole Library has been circulated last Year.	Average Daily Issues.
Liverpool.....	41,490	474,546	Nearly 12	Vol. 1581
Manchester.....	32,573	156,553	5	521
Salford.....	20,438	147,300	7½	491
Bolton.....	15,097	78,670	5½	262
Sheffield.....	7,684	120,875	17	402
Oxford.....	4,529	26,000	6	86
Cambridge.....	2,579	14,628	6	48

## OLD FREE LIBRARIES.

	Total No. of Volumes.	Total Issues last Year.	No. of times the whole Library has been circulated during the Year.	Average Daily Issues, at 300 Days per Year.
British Museum, open to ticket holders from 9 to 4 in winter, and from 9 to 6 in summer	565,000	416,802	Not quite once.	1,389
Archbishop Marsh's Free Library, Dublin, open from 11 till 3 daily	18,300	7,000	About once in 2½ years.	23
Robinson's Free Library, Armagh, open from 12 to 3 in winter, and from 12 to 4 in summer	10,000	Not given; very few	...	...
Chetham's Free Library, Manchester, open daily from 10 to 4	21,000	3,851	Once in 5½ years.	13

It will be seen by the above returns that the number of issues from public libraries is generally in proportion to the opportunities afforded for their use to the working-classes. If the libraries are closed in the evenings, the number of issues (and consequently the actual use of the libraries) is less per annum than the total number of books in the library. If libraries are open only at stated periods, or require the privilege to be paid for, as in the case of the libraries at mechanics' institutions, the issue of the whole number of books in the library is limited to about twice per annum. But if, as in the case of free libraries generally, they are open all day, till about nine o'clock in the evening, the circulation, or issue, of books in the libraries will average about seven times the total number. As regards public museums, the restricting the hours of attendance to not later than 4 p.m. has the same effect in preventing the mass of the people visiting them as in the case of public libraries; notwithstanding the incomparable superiority of the British Museum to all others, it appears that the total number of visitors, last year, was:—

To the British Museum.....	361,000
" Derby Free Museum (Liverpool).....	123,000
" Royal Free Museum (Salford).....	580,900

The number of visitors to the Salford Royal Museum, in the present year, will have exceeded 800,000. These extraordinary results can only be accounted for on the grounds that, at Salford, the Museum is open from 10 A.M. to dusk (Sundays excepted) during the whole of the year, and therefore during the summer months affords great convenience for the visits of the working-classes.

**ROYAL POLYTECHNIC INSTITUTION.**—Mr. Pepper has a truly marvellous faculty of suiting the lectures

and exhibitions of the ever-popular Polytechnic to the circumstances of the time; and in his hands old subjects, as they would seem at first sight to be, prove that they are either actually new, or that he can bring much that is new out of them. Just as we are practically convinced that the brilliant summer of 1857 is really past and gone, and that another winter has in its turn succeeded, Mr. Pepper emerges from a coal-mine, scuttle of coals in hand, and while we rejoice in the comforts of a fire-side, he enhances our grateful sensations by his admirable lectures on coals, and the mines whence they are produced, and the means whereby they are brought to our homes. Of course the lecture is well illustrated, and (also of course) it combines much that is eminently useful with not less that is attractive and amusing.

**MR. ARDEN'S COLLECTION.**—In our notice of this gentleman's picture-gallery, in the October Number, we spoke of a painting by Le Jeune, entitled "The Plough." The picture in Mr. Arden's possession is, we have since learned, only the sketch for the larger work, which belongs to Mr. Brooks.

**ASTON HALL.**—Our readers are perhaps aware, that this time-honoured structure, once the dwelling of James Watt, which ranks among the most perfect as well as beautiful of the buildings usually styled Elizabethan, is in danger of demolition. It adjoins one of the most prosperous of English towns, in a district very wealthy, and where of late there has been an immense amount of "talk" concerning the value of Art and the blessings of education. It would be an eternal disgrace to Birmingham to permit the destruction of an edifice so especially sacred to its inhabitants; such an act of Vandalism would go far to justify a belief that all the speeches of great men delivered so recently in their Town Hall, were, in their estimation, so many sounds that signified nothing. We have, however, but little fear of so disastrous an issue; inasmuch as a joint-stock company has been formed with a view to conserve this building and its adjacent grounds for the health, recreation, and instruction of the people of that mighty borough town, richer and more populous than four-fifths of our cities. No doubt arrangements are in progress by which the purchase will be not only a wise but a profitable investment; for the people seldom desire to have enjoyments for nothing, and will pay willingly for such amusements or teachings as are in keeping with the requirements of the age. We earnestly call upon the wealthier inhabitants of Birmingham to "fraternise," for this high purpose, with "the working men's committee," already formed, to achieve a good and avoid a reproach,—one of which must be perpetual as a signal benefit or a shameful dishonour to Birmingham.

**A SERIES OF STEREOSCOPE VIEWS**, of very conspicuous merit, has been issued at Brighton by Mr. Mason, the well-known and much respected print-seller of that town. They are the productions of his son, a young and promising artist, who has studied in a good school,—that of M. Hennah, whose principal assistant he is. The photographs consist of various subjects—out-door and in-door scenes, dead game, figures in repose and in action, and so forth. They are cleverly grouped and arranged, and "tell" with good effect in the stereoscope, giving high relief, and being singularly free from blemishes.

**MESSRS. SOTHEY AND WILKINSON** are commissioned to sell by public auction the collection of engravings of the late Mr. Charles Turner: it is rather rare than extensive, including several proofs of the "Liber Studiorum" of the engraver's great namesake and personal friend.

**THE SUCCESSOR TO MR. UWINS**, in the keepership of the Royal Pictures, is Mr. R. Redgrave, R.A. The appointment involves no great labour—it is, indeed, more an honorary distinction than a post with which arduous duties are associated, and has, therefore, been conferred on a gentleman who not only occupies a high position in Art, but has in many ways contributed to public instruction.

**MR. E. M. WARD'S** fresco of "The Execution of Montrose" has been placed in the corridor of the House of Lords; the other, "Alice Lisle," will be added in a few days; workmen are busy preparing the panel of the wall for its reception. Mr. Cope's "Pilgrim Fathers" has been in its place some time.

**PAINTING ON GLASS.**—When it is remembered that in this branch of art there are prizes well



worth contending for, it is a matter of surprise that we find it practised by so few men entitled to be called artists. The Germans have, by the aid of the most careful education, carried the art to what must be regarded an ultimate perfection in minute manipulation; but among ourselves the influences to which the practice of glass-painting is subject, operate not only to retard it, but to fix the period of its utmost excellence in the middle ages. There is a certain perversion in this taste for ancient fallacies which are repugnant to the educated intelligence; and unfortunately there are those professing this kind of decoration who readily second the suggestions of a barbarous taste, because they are incapable of improving upon monkish grotesques. We have been induced to these observations by having seen a large window, the work of Mr. George Hedgeland, which may be seen in his gallery at 13, York Place, Portman Square. The subject is, Christ blessing little Children, and the principal figures are nearly of the size of life. The harmony and brilliancy of the colours are most effective and successful—and the drawing and expression of the figures are masterly to a degree. If glass-painting is to advance at all beyond imbecile tradition, it is surely something of this kind that the time demands.

PHOTOGRAPHS OF INDIAN CITIES, &c.—There are now exhibiting, by Mr. Hogarth of the Haymarket, a series of beautiful photographs, presenting localities that must hereafter be regarded with an interest far beyond that which ordinary historical events communicate. The views are thirty in number, and have been executed by J. Murray, Esq., M.D., resident at Agra. They are very large, being each eighteen by fifteen inches, but, nevertheless, it is only on examination with a glass that the ornamental detail of Indian palatial architecture becomes visible; and great indeed is the contrast between these sumptuous edifices and the squalid habitations by which they are so often surrounded. At Agra there is a fort, which, in 1804, stood a long siege before it was taken; it is built of red sandstone, occupies a considerable area, and is enclosed by a ditch. This is one of the subjects, and it may readily be believed that it is sufficiently strong to repel a numerous attacking force. Immediately below the river-front of the fort flows the Jumna. The gardens of the palace of Akbar remind the spectator of the scenes in the Arabian Nights, and convey to him an impression that the descriptions contained in these tales are not all fable. All that has reference to Agra we contemplate with deep feeling, for the fortress of the place is the refuge of the Lieutenant-Governor, Mr. Colvin, and all the English and Christians to the number of six thousand. In the view showing the front of the palace of Shah Jehan, we see the whereabouts of the memorable entertainment given by Lord Ellenborough to the residents of Agra and the neighbouring stations. Secundra is interesting to us as the residence of a number of native Christians, who, protected by our government, had been taught different trades. Many were employed in printing, which was carried on to a considerable extent here; but, on the 5th of July, Secundra was destroyed by fire, and the well-affected inhabitants were removed into the fort at Agra. By a view of a portion of the city of Muttra we are reminded that, according to recent accounts, the flying sepoys have thrown themselves on this place; but results we have yet to learn. It was here, as Colonel Ewart states in a letter to the *Times*, "That in consequence of the two companies at Muttra (three marches north of Agra) having mutinied and plundered the treasury there, (which two companies belonged to one of the native regiments at Agra,) he, the lieutenant-governor, resolved upon disarming the native regiments at Agra"—which he accordingly did, and this promptitude has perhaps saved Agra. It is impossible to do justice to the marvellous detail of these photographs, of which we have pointed out a few only.

THE BRITISH INSTITUTION.—On the 18th of last month the annual exhibition of copies was opened at the gallery of this institution; and it must be observed that there was a more numerous and varied selection of works left for students than we ever remember to have seen. But it must strike all who understand the qualities of these valuable pictures, that the copies are made more with a view to sale than improvement. There were no less than six of

that portrait of Dr. Johnson which is attributed to Gainsborough, while veritable and better Gainsboroughs were left untouched. Rembrandt is always a favourite: the two which had been selected are copied with indifferent success, because the glazes employed by that master are not understood. The beautiful Giorgione—the property, we think, of the Royal Academy—was also there; and a splendid Hobbins. "The Gazette," by Teniers; Snyder's "Boar Hunt;" the charming Vandyke "Lady de la Warr;" "An Architect," and "A Philosopher," by Spagoletto; Murillo's "Assumption of the Virgin;" "A group of Family Portraits," by Reynolds; "The Bridge at Verona," by Canaletto; a landscape, by Poussin, and others by Ruysdael; with a sea-piece, by Backhuysen, and another by Vanderelde. Thus there was material for students of figure and also of landscape, together with marine, animal, and *genre* subjects. Among the copies, we observe one or two by the veteran Reinagle. Other copyists were Mr. Kendall, Mrs. Sykes, Miss Young, Miss Pye, Mr. Hawthorn, Mr. Holyoake, &c.

DR. WAAGEN's supplemental volume to his "Treasures of Art in Great Britain" has just been published by Mr. Murray. As our pages were arranged before a copy reached us, our notice is postponed till next month, when we propose considering it at some length. For the present it must suffice to say that every picture collector and amateur in the kingdom should have these books in his possession.

THE TEMPLE COLLECTION recently bequeathed to the British Museum—the result of a long and careful gathering of the finest specimens of Classic Art in Greece, by the Hon. Mr. Temple, our official representative there—is one of the most important gifts of the kind ever made to our national collection. All these antiques are the finest of their class, and have been arranged with an elegance and care that have never before been exhibited within the Museum. We may yet hope to see the day when our collection will rival the Louvre in appearance; it unquestionably does in the character of the objects it holds, though we have not hitherto shown them to any advantage, as our French friends have theirs.

The session of the ARCHITECTURAL ASSOCIATION has been opened by an able and impressive address from its president, Mr. Wigley. Such addresses as these cannot fail to impart a fresh dignity to architecture itself in the eyes of both professional students and amateurs, and must be eminently calculated to produce beneficial results. We hail with sincere pleasure the continually advancing interest displayed in the art of Architecture, and at the same time we observe with equal satisfaction that the claims of architecture are being so ably advocated, and set forth in a manner so lucid and so attractive. We propose to devote more of our space than we have done heretofore to architecture, in the full assurance that by so doing we shall be doing good service to the cause of Art.

THE SCUTARI MONUMENT is, it may be presumed, now on its way to its place of destination. The vessel in which it was shipped left London some time since, as we understand, but it would be delayed at Penryn to receive the granite base and pedestal from the quarries of Messrs. Freeman. We are only too glad to know that Baron Marochetti's miserable design was not intended for England.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS commenced the meetings of the present session on Monday, November 2nd. A paper was read by Mr. Wyatt Papworth upon painting wood in houses and other buildings, which led to a discussion of much practical value upon the use of varnish without paint. After this Mr. T. H. Wyatt presented a rubbing from the brass which has been recently completed, under his direction, by Messrs. Hardman, to the memory of the late John Britton, and which is to be attached to a slab of marble in Salisbury Cathedral.

DUBUFE's fine picture of the "Expulsion of Adam and Eve," or rather a *replica* of it, is now on view at 121, Pall Mall. The original, painted twenty-five years ago, is at Sydney, after having travelled almost the circumference of the globe, and everywhere receiving the homage due to its excellence. We understand Mr. Ryall is engraving a large plate from the picture.

## REVIEWS.

THE HOME AFFECTIONS PORTRAYED BY THE POETS. Selected and Edited by CHARLES MACKAY. Illustrated with One Hundred Engravings, drawn by eminent Artists, and engraved by the BROTHERS DALZIEL. Published by G. ROUTLEDGE & Co., London and New York.

It was a happy idea that suggested to Dr. Mackay this volume of love lyrics, the gentle musings of about a hundred poets, living and dead; a string of pearls in rich settings; a princely gift, as "a thing of beauty," for Christmas-time, albeit Christmas is regarded, and rightly, as a soul-cheering season, and many of the poems introduced are sad, though sweet. The subject of the volume is "Love," says the editor, "in its widest and most universal acceptance—the Love of Home, Country, and of Kind; Love in innocent childhood, Love in courtship and youth, Love in matrimony and middle-age, and Love in the confines of the tomb"—a theme that "has found poets worthy to celebrate the name." "The selections," he adds, "have been made in one spirit, and with one object—the exaltation of the Domestic Affections, not alone in the one development which is the favourite theme of the romance-writer and the lyric, but in all its manifestations, both as a passion and as a sentiment, as a pleasure and as a duty." Among the poets of the present century, both English and American, there is scarcely one of any repute whom Dr. Mackay has not enlisted in the service of his book.

But our business is more especially with the Art exhibited in the volume. In this, too, he has been successful in securing the aid of a large portion of the most eminent artists of the day, whose drawings are exquisitely engraved by Messrs. Dalziel, to whom must be ascribed much of the credit which the book cannot fail of procuring for all who have assisted in its production.

Prominent among the landscape illustrations are those by Birket Foster, about twenty in number, each a gem of pastoral beauty. Harrison Weir, whom we have hitherto known chiefly as a draughtsman of animals, contributes six diversified subjects—forest-trees, architectural, and rural—scarcely less elegantly picturesque than Mr. Foster's. W. Harvey's five designs are not unworthy of his long-established reputation. Another of the landscape contributors is S. Read, who has also furnished five subjects, tastefully and delicately drawn, and good in point of composition. T. B. Dalziel is the author of nine designs, part of them landscapes, and part figure subjects, all highly meritorious. This young artist promises to take rank with the best of our book-illustrators. G. Dodgson's three subjects come under the denomination of landscapes; of these we prefer that which illustrates the poem "Church Bells." J. M. Carrick has a snow scene of great beauty, and three figure subjects, of which one, "An Episode from Life," is very clever. E. Duncan's sea-piece must not be overlooked, nor J. Sleight's "Pleasant Teviotdale," one of the most charming landscapes in the book.

John Gilbert maintains his high position among the artists to whom the majority of the figure subjects have been delegated; he contributes six, of which it is sufficient to say that they are his, for every one knows of what kind of stuff his Art-dreams are made of. J. Absolon's four compositions are purely natural, and marked by no affectation, a fault this clever artist sometimes commits. J. R. Clayton contributes one only, but it is not surpassed in poetical feeling and good drawing by anything in the volume. J. Allon Pasquier, a name with which we are unfamiliar, is the author of seven subjects, not all of equal merit, yet all good; he seems to have taken Mr. Gilbert's style as his model. F. W. Topham's two pencil sketches of Irish character are inimitable; and A. Johnston's Scotch lovers, and "John Anderson, my Jo," tell their story to the public eye unmistakably and pleasantly. In each of the six designs contributed by F. R. Pickersgill, R.A., the figures are drawn of too large a size to suit the pages—there are several others of which the same remark may be made; it is a great mistake this in every way—moreover, they are not up to his own standard of excellence either in composition or in execution. A. Madot, a name new to most of our readers, we believe, but not to us,—for it is to the pencil of this young artist that we are indebted for many of the best drawings on the wood for our series of "British Artists," published monthly, and we have foreseen some time that he was on the road to gain good repute,—furnishes six remarkably clever designs, but we would warn him against a Pre-Raphaelitish tendency, of which there seems some danger. J. Tenniel is always at home among the knights and barons of olden time; he has two sub-

jects of this class, somewhat stiff and stately, but therefore, we suppose, not the less in keeping with the bearing of those doughty champions of Christendom. G. Thomas has a spirited illustration of Dibdin's song of "Nancy." James Godwin has made considerable advances since we met him in work of this kind; his name is affixed to five subjects, which must be classed among the best in the book. J. E. Millais, A.R.A., exhibits two; the first truthful and natural, the second incomprehensible. E. Dalziel's "Threnody" is cleverly drawn and humorously expressed, but the figures are too large by half—it seems out of its place in such a book.

Thus, we believe that we have mentioned every contributor to this volume, for which much popularity may be anticipated during the forthcoming season of "gift-books." Our protest against the size of many of the figures must extend to some of the subjects, both landscapes and figures, considering the dimensions of the page, the block should not exceed five inches either way; whatever goes beyond this is antagonistic to elegance of proportion.

CHROMOLITHOGRAPHS. Published by ROWNEY & Co., London.

We have received from Messrs. Rowney & Co. a considerable number of new subjects in chromolithography. This firm keeps ahead of all others in the publication of miscellaneous works of this kind; but the art does not seem to make any progress: perhaps, however, it would be unreasonable to expect such, seeing that it has already accomplished so much as to bring colour-printing into competition with original drawings; or, at least, to render the copy almost a match for the picture from which it is taken. As a whole, the prints now before us are not equal to others that have reached us from the same quarter; there is a general heaviness in colour, an absence of the painter's crisp and decisive touches, and of delicate, half-tints; light and shadow is each definitely expressed, but they want bringing together by that which would restore harmony through the entire subject; in short they are *prints*, pretty and attractive, but yet prints, and not what others have often been taken for—drawings. We wish to see in works of this class, more of the pencil and less of the printing-machine.

The best of these novelties is a scene "On the Coast of Calabria," from a drawing by T. L. Rowbottom. It is a most picturesque view: a deep ravine, running towards the open sea, intersects the subject; on one side an ancient castle, and other buildings, crown the heights; on the other is a road defended from the abyss below by a stone wall, and, on the left side, skirted by a rocky back covered with shrubs, and partially shaded by a group of Italian fir-trees. The picture is bright and sunny, and far less open to the objections we have just urged than the others. An "Old Water-mill, near Ringwood, Hants," after G. Frupp, is represented as if the sun had just broken out after a shower of rain—every prominent object has caught its yellow tints; but the print is heavy, and the manipulation looks "woolly." The "Stolen Kiss" is after J. Absolon: the thief is a young soldier, in the regimental uniform and three-cornered hat of the last century, who has waylaid a peasant-maiden at the field-stile, and robbed her—audacious villain that he is!—in the broad daylight: however, she does not seem altogether an unwilling party to the theft, although one cannot determine by the expression of her face—so unmeaning is it—whether she is pleased or otherwise. The print is sketchy in execution, even for Absolon, but is brightly coloured. M'Kewan's "Water-mill, Dorking," has been more successfully copied than Frupp's water-mill; it is sober in tone, and the trees and long grasses that border the stream are touched in with considerable emphasis; we seem to see the artist's hand here. "The Mill-Stream," after P. De Wint, is a fair transcript of this painter's style of work—one, from its free, broad handling and unstrained effects, well-suited to the capabilities of colour-printing. "Heidelberg," after T. L. Rowbottom, is in all respects a worthy companion to the Calabrian scene: the view is taken from the heights above the town, with the old castle stretching its extreme length in front of the spectator. The water and the distance are excellently managed. "Youth and Age," an old admiral and his daughter, it may be, taking a turn round the garden of their mansion, is from a drawing by F. Taylor: it is quite a sketch, very clever, and by no means indifferently copied: there is some one, out of the picture, but in the garden, who attracts the attention of the promenaders and their companions, two pet spaniels, for all eyes are fixed upon the unseen intruder; and the old sailor looks less pleased at the interruption than does the dark-eyed girl on whose arm he leans: the dog at her feet certainly recognises some one they have both, we may be sure, seen before. The "Castle of Ischia," after W. Leitch, was scarcely

worth reproducing, to judge from the copy; the artist has not made the most of his materials. A "View in North Wales," after H. Bright; a mass of rock-stone, a group of fir-trees, a bit of a lake, closed in by some lofty hills, the whole wound up by the setting sun, compose this little picture, which must be classed with the best of those we are noticing: it is really good. "The Page—on Duty," according to the artist's—W. Hunt—version of a page's duty, it is to go to sleep, instead of watching the commands of his royal or aristocratic master or mistress; at least, the little fellow here represented, in his bright silken tunic, silk hose, and satin shoes, has fallen soundly asleep over the back of his chair, wearied out, doubtless, with overwatching; his hat, adorned with a scarlet feather, is thrown down at his feet: 'tis a pretty picture, worth a frame, and a place in "my lady's boudoir." A pair of fruit-pieces, "Grapes," &c., after F. T. Baines, brings our list of Messrs. Rowney's works to a conclusion for the present. The grapes look luscious, but they want the transparency which, it may be premised, the original drawings had; the leaves, baskets, &c., are carefully copied and well imitated.

THE POETICAL WORKS OF WILLIAM CULLEN BRYANT.—THE POETICAL WORKS OF EDGAR ALLAN POE. Illustrated by Engravings on Wood. Published by SAMPTON LOW & Co., London.

These poets have long been famous on both sides of the Atlantic; yet it would be difficult to name two more remarkably dissimilar; and if we consider them together, it is only because they are published in the same style, illustrated by the same artists, and issued by a publisher who has done much, and very successfully, to bring America and England into closer alliance, by showing that each may derive from, and give to, the other true enjoyment. May all such efforts prosper!

Bryant, we believe, ranks highest among the many admirable poets of the United States; in England he follows Longfellow, who is undoubtedly more popular with us. To our minds, there is a long distance between them. It is a very general opinion in this country that places Longfellow at the head of the "English" poets; for English he undoubtedly is in all that is essential, as much so as Milton or Wordsworth. We can relish what he writes as thoroughly as if he were island-born; his thoughts, as well as his words, are ours. Happily no translator is needed to make the poet of America the poet of England. Bryant has amply merited his popularity. Full of tenderness, feeling, energy, and sense—usually, perhaps, more rational than fervid, he addresses the judgment as well as the heart, and satisfies both.

Of another order is the poet Poe. His writings are, like his life, wayward and fitful, full of fire, but it is often the fire that scorches where it should warm, and oppresses where it might invigorate. He is undoubtedly original, as well as force-full; and that in this age is no mean praise; but he has left little that the world will much care to keep, or that it will "not willingly let die." Die, however, his poems never will, although far too generally they evidence "a mind diseased."

It is, however, more with the artist than the author we have now to deal. The books are beautifully illustrated—lavishly too—while it is obvious that neither care nor expenditure have been withheld to do honour to the work that is to associate the artist with the poet in a labour that both would love. The illustrations have been principally designed by the established favourites—Harvey, Foster, Pickersgill, Duncan, Tenniel, and Harrison Weir—but there occur some names less familiar to us: three of them are known to be Americans—Darley, Cropsey, and Duggan—and they take their places worthily beside their veteran brothers in the art. Indeed, the first named of the three is surpassed by very few, if any, either in design or the skill with which his drawings are placed on the wood. Mr. Cropsey has his full share of honour, although he appears in the same volume with Birket Foster; while the drawings of Mr. Duggan are at once delicate and vigorous, and manifest a thorough acquaintance with the capabilities of the art—to which there is a limit. Among the names of English artists whom we here encounter nearly for the first time, we are bound to mention those of Madot (referred to also elsewhere) and Thomas Dalziel; the latter is, we imagine, brother of the eminent engraver, and if so, they have a most effective ally close at home. The engravings are for the most part executed by the Brothers Dalziel; indeed, the whole of those that illustrate Bryant are, we believe, from their gravers. They uphold in all respects the reputation they have justly acquired. The engravings of Mr. J. Cooper have also considerable merit, and taken altogether, there have not been many illustrated books more satisfactory than these,

which are doubly welcome, not only for their own value, but as an additional mode by which we in England can know, and estimate, and respect, the Literature and Art of our brethren of America.

THE ILIAD OF HOMER. Translated by ALEXANDER POPE. With Observations on Homer and his Works, and brief Notes, by the Rev. J. S. WATSON, M.A., M.R.S.L. Illustrated with the entire series of Flaxman's Designs. Published by H. G. Bohn, London.

We notice this edition of Pope's Homer, which Mr. Bohn publishes in his "Illustrated Library," chiefly for the purpose of pointing out that it is embellished with the entire series of Flaxman's wonderful compositions from the poem. These designs have ever taken rank among the purest in style and the most beautiful in conception which this great artist produced; they are models of inventive genius exercising its powers with the utmost delicacy, grace, and vigour. The plates have been very carefully reduced from those originally engraved by H. Moses; they have long been in high repute among amateurs of classic Art both here and on the Continent, nor do they suffer in interest or in excellence by undergoing this change. The spirit and delicacy of the outlines are most successfully maintained in these smaller examples.

TIGER SHOOTING IN INDIA. By WILLIAM RICE, Lieutenant 25th Regiment Bombay N. I. and late Captain, Turkish Contingent. Published by SMITH, ELDER & Co., London; SMITH, TAYLOR & Co., Bombay.

We are quite willing to accept the testimony of Captain Rice that "tiger shooting is the most exciting and glorious sport this world affords;" we are quite satisfied to hear it is all this without a wish to learn the truth experimentally, even after reading of his victories over tigers ten and twelve feet in length, and looking at his pictures—of which the volume contains many—of his deadly encounters with these savages of the jungle. If Mr. Gordon Cumming has a right to assume to himself the title of the "Lion Hunter," Captain Rice may justly lay claim to that of the "Tiger Slayer;" for he states that "during the year's sport in Rajpootana, India, our 'bag'—a tolerably large one it must have been, and heavy to carry under a tropical sun—consisted of 156 head of 'large game,' killed and wounded, as follows:—68 tigers killed, 30 wounded—total 98. Panthers, killed 3, wounded, 4—total 7. Bears killed, 25, wounded, 26—total 51." The gallant officer makes up his "return of killed and wounded" in true professional style, as if he proposed to enclose it for the information of the Secretary-at-war, or as if they were so many Sepoys dispatched by his rifle and the rifles of the "troops under his command;" unhappily we have heard of late that Sepoys and tigers may almost be considered as synonymous terms, only in adopting them we should do injustice to the latter.

The destruction of these beasts of prey is, we doubt not, a necessity in countries which human beings inhabit: this has always induced the Indian government to set a price upon each tiger's head that is brought before the proper authorities, just as country squires in England reward those who destroy the "vermin" infesting their game preserves. But Captain Rice shoulders his rifle with no mercenary views; he has a passion for tigers and bears, but only to get a shot at and "bag" them: for this he is almost ready to peril his commission, as he frequently jeopardised his life; nay, so earnest is he that he would fain become "Tiger-hunter General for India," for, "in order to gratify his passion," and test "the practicability of making any sort of impression on the tigers of Singapore," "I most respectfully beg," he says, "that my honourable masters, should they approve the cause, may see fit to attach me temporarily to some Madras regiment doing duty either at Singapore or some of the neighbouring stations at Burmah. . . . All I ask is to make the experiment either at Singapore or any other part of India infested by wild beasts: wherever tigers prove troublesome it would be equally agreeable to me." (the italics are our own), "so long as there was a chance of plenty of sport," &c. If this is not the enthusiasm of a true sportsman we know not what is. But Lord Canning has at present other work for the courage and skill of such a gallant officer; so that it is to be feared he will not, for some time at least, get the leave of absence he so ardently desires.

Chacun à son goût: whether any of our readers will care to peruse Captain Rice's exploits must be left to themselves; if they do they will certainly find much in his narrative to amuse them. It is written in a free, off-hand style, without any assumption of authorship—the work of one more used



to handle the rifle than the pen. Several coloured plates, from drawings by the author, illustrate some of his adventures; but the tigers everywhere seem of a prodigious size, with legs thicker than the body of a man. Surely this is an exaggeration, or else even the Royal Bengal tiger collapses when he reaches this country.

**ALADDIN; OR, THE WONDERFUL LAMP: a Dramatic Poem in Two Parts.** By ADAM OEHLENSCHLÄGER. Translated by THEODORE MARTIN. Published by JOHN W. PARKER & SON, London.

In his preface to a charming story known and loved from our childhood, Mr. Martin says, that when this drama was written Oehenschläger was in the first bloom of manhood; he was in love, and he had recently lost his mother. Aladdin's story seems to have an affinity to his own. In the faculty of poetic creation, which had begun to stir within him, he found, as he says in his autobiography, a veritable Aladdin's lamp. His own passion sought a vent, in depicting that of Aladdin for Gulnare, and his tears for a loving, and much-loved mother overflowed as he wrote the "Dirge of the Eastern Boy at the Grave of Morgiana." This is a key to the construction, as well as to the feeling, of the whole drama. The young poet was so filled with mingled passions, each so different, each so full of power—love uprising in his heart in all its delicious freshness—overthrown for a time by the first great sorrow he had ever known, that the only relief to his poetic temperament was pouring forth his anguish, which we can trace in the exquisite lament on the death of Morgiana, and the outbreaks of tenderness and devotion for "Gulnare." Without "the key," which Mr. Martin has given into our hand, much that is now earnest and passionate would have seemed stilted and overstrained. Let no one, because they know all about "Aladdin and his Wonderful Lamp," be deterred from taking this volume into the quietness of their chamber, and reading it from the first page to the last. Together with much that is certainly known, and some things which, with all deference to the accomplished translator, might, we think, have been omitted, there is a freshness, a vigour, and originality, not only in the treatment of the story so faithfully followed, but in the bursts of poetry, and the spiritual network which encompasses the whole with its golden threads, that cannot fail to give intense pleasure, and remain long after the volume is closed. The second part bears the richest fruit, probably because Oehenschläger was less trammelled by the story; yet we cannot but wish that the poisoned cup had been given by any other hand than Gulnare's to the necromancer. Aladdin is preserved from being the instrument of retribution by a commonplace incident enough, yet managed with such art that it becomes highly dramatic—we wish the same tenderness had been evinced in the poet's treatment of his love. The moralist will abundantly rejoice over the spirit's reproof to Aladdin when he wishes for the "roe's egg." All we have space to add to this brief notice is an expression of regret, that a poet so full of feeling and originality as Mr. Martin has proved himself to be, should be content with translating the thoughts of others, when his own muse is ready to be the "slave of his lamp," whenever he chooses to command her services. We say this in all sincerity, though we are grateful for the translation, which has given us so much pleasure.

**BUTTERFLIES IN THEIR FLORAL HOMES.** Published by PAUL JERARD, London.

This is an exceedingly beautiful gift-book; well fitted for the season when butterflies are out of season. It contains twelve prints in chromolithography, each exhibiting the choicest and most charming of the graceful and elegant insects amid the leaves and flowers that are considered more especially their "homes." The drawings are richly coloured; and there is ample evidence that Nature has been carefully followed. A brief but sufficient description is appended; and each print is accompanied by a very pretty and appropriate poem. The getting up of this very superb book is in excellent taste: the leaves are of thick drawing-paper, and the binding is exceedingly elegant. Altogether, there is no book for Christmas and the New Year, that may more truly grace the drawing-room table.

**POETRY AND PICTURES FROM THOMAS MOORE.** Published by LONGMAN & Co., London.

There is no poet of our age from whom "selections" could be more welcome. Undoubtedly there are many of Moore's poems too "warm and tender" for general reading; yet among those which he wrote when a very young man, and the publication of which he lived to regret, there are some as exquisitely beautiful, as truly touching, and as altogether "right" as any he produced in his riper years. We have here a veritable treat; the gems of gems are now collected, infinitely varied in subject—light and serious, trifling and tender, didactic and descriptive—all of that rare delicious "mellowness" that no poet of any time or any country ever surpassed. The selected poems are judiciously scattered through the volume, some from the "Irish Melodies," others from the "Sacred Songs," others from the "National Melodies," others from the books less known and popular; the whole closed by extracts from "Lalla Rookh" and "The Loves of the Angels." Those who know the poet—and who does not?—will, therefore, readily conceive what ample and admirable themes the artist has found. Perhaps there are none of the poets who supply so many and such varied subjects for the painter. Moore was not merely a poet of sentiment: even in his smallest lyrics there is, so to speak, a character, which the eye, as well as the fancy, may "body forth": in scenery also he is often minute as well as rich, and many of his pictures, such as "The Meeting of the Waters," and "Inisfallen," are taken from nature. It is not, therefore, surprising to find this book very beautifully illustrated: Messrs. Longman—the personal friends, as well as the publishers of the poet—have rendered ample justice to his works, "bringing out" the book with all the advantages that elegant binding and graceful topography could confer upon it.

The artists whose aid has been sought and obtained are Maclellan, Pickersgill, Birket Foster, Duncan, Le Jeune, Harrison Weir, Cropsey, Topham, Thomas, Horsley, Cope, and Warren. Not many years have passed since in the *Art-Journal* it was our continual duty to deplore that the higher order of British artists would not "condescend" to make drawings on wood; that while in France it was a common practice, in England this large means of giving enjoyment and instruction was left almost entirely in the hands of those who were supposed incapable of loftier achievements. Happily this evil exists no longer; we have lived to see our best painters devoting much of their time and talents to preparing wood-blocks for engravers. And our engravers have advanced in proportion; nowhere in the world can some of the prints in this volume be surpassed: let the finest productions of their class be compared with those of Evans, Linton, and Cooper, which embellish the exquisitely beautiful book, "Poetry and Pictures from Thomas Moore," which we heartily and cordially recommend as a very valuable contribution to British Art and literature, especially to be welcomed at this period of the year.

**THE SHIPWRECK. A Poem by W. FALCONER.** With Life by ROBERT CHAMBERS. Illustrated by BIRKET FOSTER. Published by A. and C. BLACK, Edinburgh.

So numerous have of late years been the "illustrated editions" of our poets which publishers have issued, that one might almost have thought the entire series of poetical writings was exhausted; but every now and then a volume appears that has escaped our recollection, though not those who make it their especial business to search after works suitable for illustration. We have such an one in Falconer's "Shipwreck," which Messrs. Black have just published in an elegant form, to bring it within the class of "Gift-books" for Christmas and the New Year. Mr. Chambers says truly, in his biography of Falconer, that a poem founded as this is, "on truth and nature, elevated by imagination, and presenting the most affecting examples of human suffering and moral heroism, may be said to rest on an imperishable basis. It has survived many revolutions of taste and opinion, and unquestionably will be read as long as British enterprise and valour maintain their empire on the sea." If the "Shipwreck"—and it is not improbable such is the case—should be among the number of those writings which more recent poets have caused to be set aside, ex-

cept among the few, this edition will call it into life again, and extend its popularity. Mr. Foster's pencil revels luxuriantly amid the sylvan scenes of home, and among those that "do business in great ships," and "go down into deep waters;" his designs are exquisitely engraved by the Brothers Dalziel, W. T. Green, and E. Evans. Some beautiful vignettes and initial letters, designed by Noel Humphreys, and engraved by H. W. Woods, give additional value to this very pretty volume.

**SABBATH BELLS CHIMED BY THE POETS.** Illustrated by BIRKET FOSTER. Published by BELL & DALDY, London.

Although we cannot class this among the new "Gift-books" of the season, yet the appearance of a second edition, showing some changes on the face of it, demands a notice. In the new edition the initials are printed in black instead of in colours, as in the first issue. The colouring of Mr. Foster's beautiful designs is retained: we would rather have seen these also in black, but the tinting pleases many, and is a novelty, to a certain extent, in books of this class; the publisher therefore is justified in adopting it. "Sabbath Bells" must be a favourite volume.

**POEMS AND SONGS BY ROBERT BURNS.** Published by BELL & DALDY, London.

Among the many Christmas books this may be regarded as one of the most beautiful. It cannot fail to be acceptable everywhere, but especially in Scotland, and to the Scottish people; for it is a worthy monument to the memory of the "true bard"—of whom not only his country, but the whole world is justly proud. We regret that the charming book came to hand too late for notice in our present number, and must therefore be postponed. It is richly and very lavishly illustrated by the best artists and the most eminent of our engravers.

**PORTRAIT OF GENERAL SIR HENRY HAVELock.** Published by MASON, Brighton.

This portrait may be accepted as authentic. The original, painted by Mrs. Mannin, has been copied in lithography by Basébe; it is in the possession of Sir William Norris, and may therefore be regarded as "undoubted." Yet those who see it may be tempted to believe it a fanciful rather than an actual likeness; for it is precisely that which conveys an idea of the true hero, whose name is loved as well as honoured throughout these kingdoms. The head is a rare and happy instance of blended firmness and generosity: it is that of a lion in war and a lamb in peace. The broad and high forehead evidences large intellectual strength; the eye seems all-seeing; while the mouth is indicative of extreme gentleness and suavity. It is, in truth, a beautiful head—as fine and perfect an example of manly beauty as the artist could find after a long search among the relics of old Rome, or could create as the result of all his studies, aided by a fertile fancy. To such a man we may safely confide the interests of England, and also those of humanity. There are thousands who pray daily that he may live to be welcomed home—

"Who, doom'd to go in company with pain,  
And fear, and bloodshed, miserable train!  
Turns his necessity to glorious gain."

**ARCHITECTURAL DETAILS.** By the Rev. G. SCRATTON. Published by LONGMAN, BROWN & Co., London.

Though this little book is intended chiefly for professional builders, it will, perhaps, be found of more real service to those amateurs who delight to indulge in bricks and mortar, of whom there are many, and some with more money than wit for such speculations. Mr. Scratton will save these gentlemen much time and cost, if they will consult his work, which comprises—"Tables of convenient form, and designs for details, with examples, &c., for assistance in estimating all the chief items in projected buildings, or in reducing or enlarging the expenditure as circumstances require." These tables appear to be very carefully compiled, and to include all the principal external parts of a dwelling-house.

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# THE ART-JOURNAL ADVERTISER.

No. 223.

LONDON: JANUARY,

1857.

## BRITISH INSTITUTION, Pall Mall.

### NOTICE TO EXHIBITORS.

ALL PICTURES, intended for Exhibition and Sale the ensuing season, must be sent to the Gallery for the inspection of the Committee, on Monday the 12th, or Tuesday the 13th, of January next, and the SCULPTURE on Wednesday the 14th, between the hours of Ten in the morning and Five in the afternoon. Portraits, Drawings in Water-colours, and Architectural Drawings, are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited. By Order of the Committee, GEORGE NICOL, Secretary.

THE SOULAGES COLLECTION OF ITALIAN ART, will be Exhibited to the Public on and after Monday, 8th of December, at Marlborough House, Pall Mall. Admission FREE on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

## BATH SOCIETY FOR THE PROMOTION OF THE FINE ARTS.

THIRD SEASON, 1857.

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REAR-ADMIRAL DUFF. J. H. MARELAND, Esq., F.R.S.  
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The Conversations are arranged to take place on  
Tuesday ..... January 20  
Tuesday ..... February 17  
Tuesday ..... March 17  
Thursday ..... April 23.

Artists desirous of contributing Pictures, Folios, &c. &c., are requested to communicate with either of the Honorary Secretaries: P. C. SHEPPARD, Bath, HUGH OWEN, Bristol, WILLIAM DUFFIELD, 14, Ladbrooke Villas, Baywater, London.

CLASSES FOR DRAWING OF ALL KINDS are now formed at the NORMAL SCHOOL OF ART, Cromwell Road, South Kensington. Terms, &c., may be learnt on application by letter, P.F., addressed to the Secretary. NORMAN MACLEOD, Registrar.

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MR. CAPES has the honour to announce that he has received instructions from Mr. Barlow, to SELL BY AUCTION, on Wednesday, January 21st, 1857, at Eleven o'clock in the morning, prompt, at the Gallery, Clarence Street, Princess Street, Manchester, the entire Collection of OIL PAINTINGS and DRAWINGS now at his residence.

The collection comprises the magnificent landscape, "Hamstead Heath," by J. Linnell; "Phœbia and Cymocles on the Idle Lake," by W. Etty, R.A.; "The May Queen preparing for the Dance," by P. F. Poole, A.R.A.; "Othello relating his adventures to Desdemona and her Father," by C. W. Cope, R.A.; "A sultry Day—Naples, Capri in the distance," by W. Collins, R.A.; "Affection," a peasant girl with a child on a bank, by P. F. Poole, A.R.A.; "From the Lake, Just Shot," by Lance; "Dutch Pilots warping their craft out of harbour in rough weather," by E. W. Cooke, A.R.A.; "Mercury instructing Nymphs in Dancing," by F. R. Pickersgill, A.R.A.; "Charles II. and Nell Gwynne," by E. M. Ward, R.A.; "Pluto carrying away Proserpine opposed by the Nymph Cyane," by F. R. Pickersgill, A.R.A.; "Landscape, with a distant sea view," "Cows and sheep reposing on a sand-hill near a Running Stream," by F. R. Lee, R.A., and Sidney Cooper, R.A.; "Scene from the 'Merchant of Venice,'" by J. C. Hook, A.R.A.; "Cymon and Iphigenia," by Kennedy; "Head of an Oriental Jew," by W. Etty, R.A.; and "The Head of a Lascar," by the same artist; "Rydal Water," by Pyne; "The Gleaner and the Approaching Traveller," by P. F. Poole, A.R.A.; "The Toilet," by Kennedy; "Dolly Varden," by W. P. Frith, R.A.; "Slave Market in Grand Cairo," by W. Muller; "Female Head," by Sant; "A Calm in the Scheldt," by E. W. Cooke, A.R.A.; "May Morning," by W. E. Frost, A.R.A.; together with many choice specimens, by the same and other artists.

The Water Colours include Lewis's finest work, the "Spanish Posada, with Bull Fighters Regaling," and a later one, of a "Fellah Woman," at Cairo, "Arundel Castle," by J. M. W. Turner, R.A.; "Irish Courtship," by Topham; the original Cartoon for the picture of an old woman accused of having bewitched a peasant girl, by W. P. Frith, A.R.A.; "Charles II. Major Colby, and the Dukes of Buckingham and Ormond in the Armoury of the Tower," by G. Cattermole; "Ship on Fire," by the same artist; "Boulogne Shrimpers," by Jenkins; "The Adoration of the Magi," by Pickersgill, A.R.A.; "Lago Maggiore with Isola Bella," by G. E. Harding, and other beautiful and elegant works by Cooper, Bostock, Holland, Penley, Oakley, Frost, A.R.A., Macleise, R.A., Calcott, R.A., Edward Cooke, A.R.A., Hunt, Muller, &c., &c., all of which are handsomely framed.

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H. DOBBIN, Secretary.

### ART-MANUFACTURE ASSOCIATION.

THE Subscription to this Association is one Guinea per Annum, for which every Subscriber is entitled to a Prize in the Distribution by Lot of Articles of Art-Manufacture, to be selected at the Exhibition, now being held under the auspices of the Association in the National Galleries, Edinburgh, or to be otherwise purchased by the Committee.

Subscriptions received at the Office of the Association, 7, George Street, Edinburgh, and by the following Honorary Secretaries and Agents in London:—

Mr. W. Beetham, 22, King William Street.  
Mr. George Grant, 66, Gracechurch Street.  
Mr. R. Sans, 1, St. James Street.  
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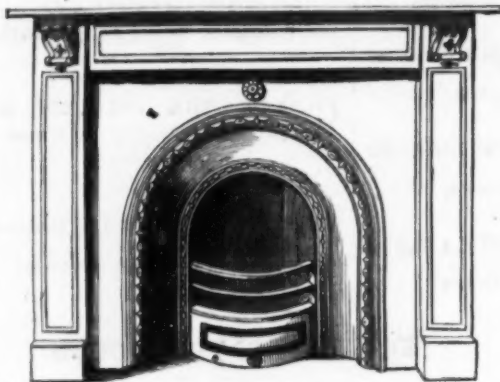
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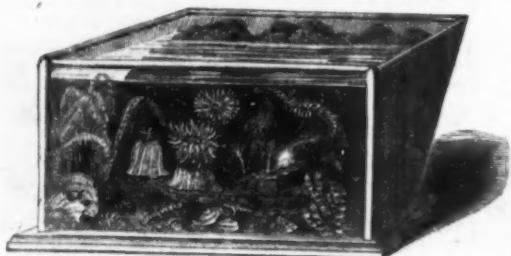
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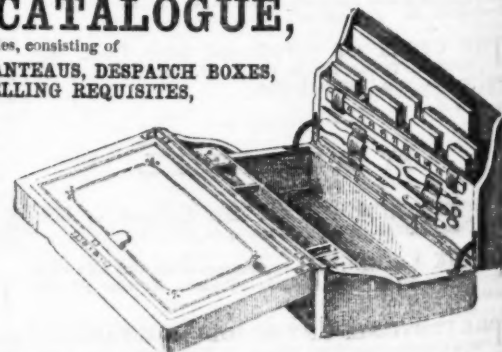
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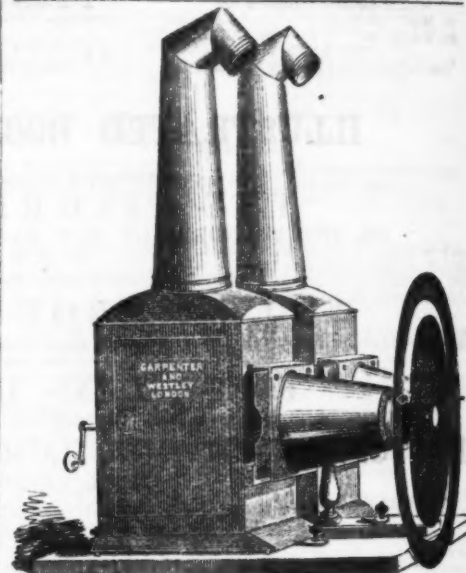
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"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

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First Class Medal.



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TO HER MAJESTY, H.R.H. PRINCE ALBERT AND THE ROYAL FAMILY.

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 RAPID CURATIVE EFFECTS, AND CONSEQUENT ECONOMY.

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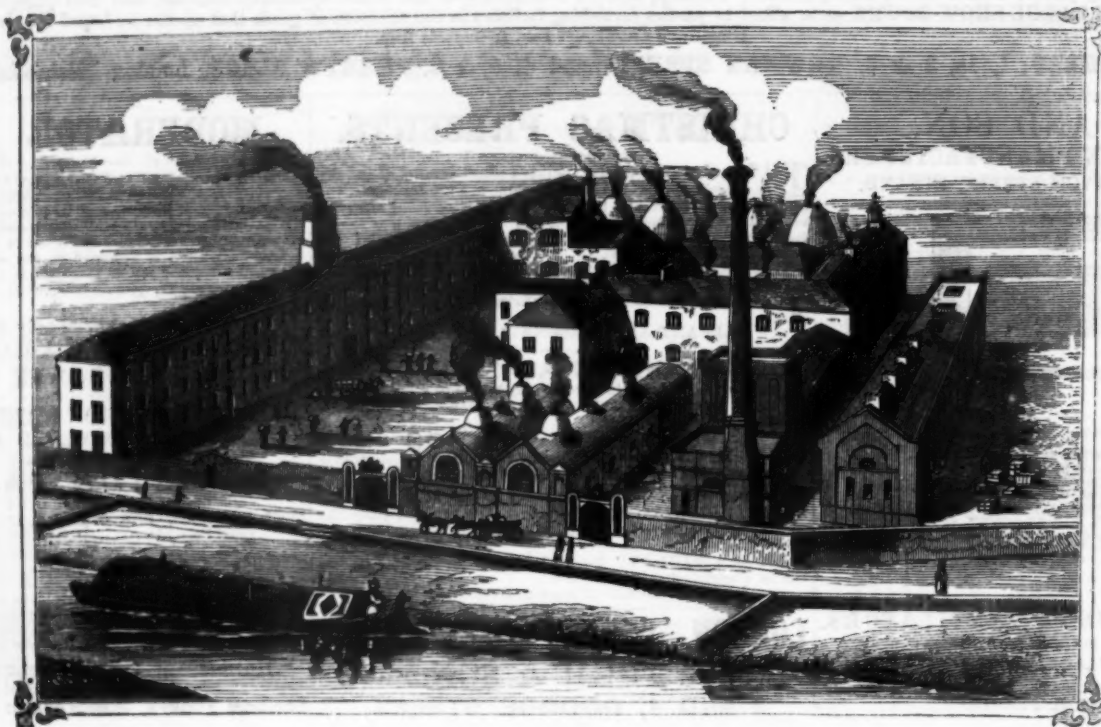


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# THE ART-JOURNAL ADVERTISER.

No. 224.

LONDON: FEBRUARY,

1857.

## ROYAL MANCHESTER INSTITUTION.

**NOTICE TO ARTISTS.** In consequence of the intended opening of the Art-Treasures Exhibition at Manchester in May next, the Annual Exhibition of Modern Pictures in Oil and Water-Colours, specimens of Sculpture, and Casts and Architectural Designs, for 1857, will be opened on the 4th of May next. Works of Art must be sent so as to arrive not later than the 6th of April. Artists to whom the usual Exhibition Circular has been previously sent, will have their pictures, &c., from London forwarded by Mr. JOSEPH GREEN, 14, Charles Street, Middlesex Hospital, if delivered to him before the 31st of March. From other places such artists are requested to send them by the most convenient and least expensive conveyance. All works must be carriage paid from artists to whom such circular has not been addressed.

EDWARD SALOMONS, Hon. Sec.

P.S.—The Council have at their disposal a considerable reserved fund, which they are desirous of expending in the purchase of approved original pictures first exhibited at this Institution.

## GLASGOW GALLERIES of the FINE ARTS.

**THE FOURTEENTH ANNUAL EXHIBITION** of the Works of Living Artists by the West of Scotland Academy of the Fine Arts will be opened early in March next. All works of Art which the Academy may be favoured with from London or its vicinity, will be called for on intimation being sent to Mr. JOSEPH GREEN, 14, Charles Street, Middlesex Hospital, on or before the 28th of this month (February).

By order of the Council.

J. A. HUTCHISON, Hon. Secretary.

GLASGOW GALLERIES OF ART, Feb. 1, 1857.

## SCHOOLS OF ART AND INSTRUCTION IN

**ELEMENTARY DRAWING.**—A new edition of the Rules by which Localities may be aided by the Department of Science and Art, in establishing Schools of Art and teaching of Elementary Drawing, may be obtained on application by letters, addressed to the Secretary, at the Offices of the Department, South Kensington, S.W., or Messrs. CHAPMAN & HALL, Agents, 193, Piccadilly.

## THE METROPOLITAN DISTRICT SCHOOLS

OF ART, named hereafter, re-opened for the mid-winter session, on Monday, the 5th January, 1857.

**SPITALFIELDS:**—Crispin Street.  
**FINSBURY:**—William Street, Wilmington Square.  
**WESTMINSTER:**—Mechanics' Institute, Great Smith Street.  
**ST. THOMAS:**—Charterhouse, Goswell Street.  
**ROTHERHITHE:**—Grammar School, Deptford Road.  
**ST. MARTIN-IN-THE-FIELDS:**—Castle Street, Long Acre.  
**LAMBETH:**—St. Mary's, Prince's Road.  
**KENSINGTON:**—Gore House, Kensington Gore.

For terms, &c., apply at the Schools.

## CLASSES FOR DRAWING OF ALL KINDS

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The Instruction comprehends the following subjects:—Freehand, Architectural, and Mechanical Drawing, Practical Geometry and Perspective, Painting in Oil, Tempera and Water-colours, Modelling, Moulding, and Casting. The Classes for Drawing, Painting, and Modelling, include Architectural and other Ornament, Flowers, objects of Still-life, &c., the Figure from the Antique and the Life, and the study of Anatomy as applicable to Art. Also, Classes for instruction in the technical processes of China and Enamel Painting, Drawing and Engraving on Wood, and Lithography in Chalk and Colour.—The two last Classes are for Female Students only.

Hours of Study.—Morning, 10 to 3; Evening, 7 to 9, daily, except Saturdays. Fees £4 7s Session, or part of the Session. For Evening Classes only, £2 7s Session.

The class for Practical Geometry and Perspective, or that for Moulding and Casting, may be attended separately on payment of a fee of £1 7s Session.

Students have full access to the valuable collections of the Museum and Library either for consultation or copying, as well as to all the Public Lectures of the Department.

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Fees 7s Session—Advanced Class, £2 and £4; Elementary Class, £1; Evening Class, 10s.

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Also every other requisite for this beautiful art.

Catalogues sent on application, and every information given to purchasers of apparatus, to facilitate them in acquiring a knowledge of the different branches of Photography.

Sets of Apparatus complete from £3 3s., with instruction gratis.

## TO VISITORS TO THE CONTINENT, AND TO ARTISTS.

**MESSRS. J. and R. M'CRACKEN,** Foreign Agents and Agents to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for Clearing through the Custom-house, &c., and that they undertake the shipment of effects to all parts of the world.

Artists resident abroad, wishing to send home their works for exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of J. and R. M'Cracken, whose appointment enables them to offer every facility.

Lists of their Correspondents abroad, and every information, may be had on application at their office as above.

Also in Paris, of MM. Cheu, No. 25, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-house agent to the French Court, and to the "Musée Royale."

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ARE NOW PUBLISHED, IN ADDITION TO THOSE ALREADY ANNOUNCED:—

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- "ROUEN CATHEDRAL, WEST FRONT," after Edwin Dolby. Price 21s.
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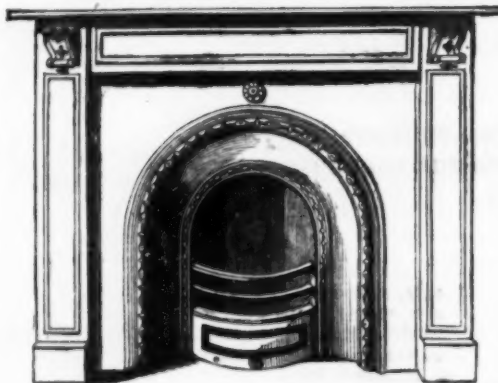
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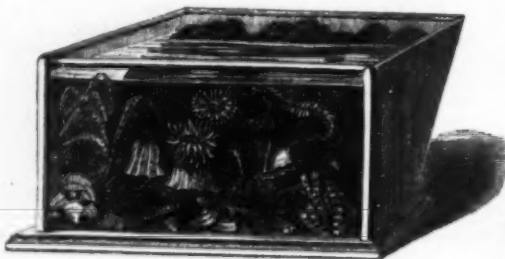
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# THE ART-JOURNAL ADVERTISER.

No. 225.

LONDON: MARCH,

1857.

## ROYAL MANCHESTER INSTITUTION.

**NOTICE TO ARTISTS.** In consequence of the intended opening of the Art-Treasures Exhibition at Manchester in May next, the Annual Exhibition of Modern Pictures in Oil and Water-Colours, specimens of Sculpture, and Casts and Architectural Designs, for 1857, will be opened on the 4th of May next. Works of Art must be sent so as to arrive not later than the 6th of April. Artists to whom the usual Exhibition Circular has been previously sent, will have their pictures, &c., from London forwarded by Mr. JOSEPH GARRICK, 14, Charles Street, Middlesex Hospital, if delivered to him before the 31st of March. From other places such artists are requested to send them by the most convenient and least expensive conveyance. All works must be carriage paid from artists to whom such circular has not been addressed.

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P.S.—The Council have at their disposal a considerable reserved fund, which they are desirous of expending in the purchase of approved original pictures first exhibited at this Institution.

## WEST OF SCOTLAND ACADEMY.

**THE Members of the West of Scotland Academy** regret that the Exhibition advertised for the Months of March, April, and May, to be opened in the Glasgow Galleries of Art, is unavoidably postponed till further notice.

By order of Council.

J. A. HUTCHISON, Hon. Secretary.

GLASGOW, 10th February, 1857.

**THE FOURTH ANNUAL EXHIBITION** of the PHOTOGRAPHIC SOCIETY, at the Gallery of Painters in Water-Colours, 5, Pall Mall East. Morning from 10 till 5, One Shilling. Evening from 7 till 10, Sixpence.

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W. J. ROPER, Assistant Secretary.

## LECTURE ON ART.

At the Marylebone Literary and Scientific Institution, Edward Street, Portman Square, on Wednesday Evening, March 4th, 1857, Mr. HENRY OTLEY will deliver a Lecture—

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## National Monument to Father Mathew.

At a Public Meeting of the Citizens of Cork, held in the City Court House, on the 19th of January, 1857,—the Right Worshipful WILLIAM FERGUSON, Mayor, in the Chair,—the following resolutions were unanimously adopted:—

Proposed by JOHN FRANCIS MAGUIRE, M.P., and seconded by HORACE TOWNSEND, J.P., D.L.:—

Resolved—That while we deplore, as a national loss, the lamented death of our late fellow-citizen, the Very Rev. THEOBALD MATHEW, the great Apostle of Temperance, we feel it to be a duty which we owe alike to ourselves, our country, and the cause of humanity, to testify to future ages, by some enduring Memorial, our veneration of the character, and our appreciation of the services, of that illustrious Irishman.

Proposed by WILLIAM FAGAN, M.P., seconded by Alderman ROBERT SCOTT:—

Resolved—That, inasmuch as the city of Cork was not only the city of Father Mathew's early adoption, and the scene of his labours as a clergyman, but the very seat and centre of the great moral movement which, under his leadership, spread its blessings to the uttermost boundaries of the civilised world, we look upon Cork as the place of all others in which a National Monument should be erected to a National Benefactor.

Proposed by Colonel BEAUMONT, K.H., and seconded by RICHARD DOWDEN (Richard):—

Resolved—That the aid and co-operation of the friends and admirers of Father Mathew throughout the United Kingdom, America, and Australia, be earnestly solicited, and that the following gentlemen (with power to add to their number) be a committee to carry out the object we have in view:—

Right Worshipful the Mayor: John F. Maguire, M.P.; Horace Townsend, D.L.; William Fagan, M.P.; Alderman Scott, Sir Thomas Tobin, Richard Dowden (Richard), Charles Sugrue, J.P.; Timothy Mahony, J.P.; Richard Longfield Jameson, James Minnear, J.P.; Daniel J. Finn, Daniel Donegan, J.P.; Francis R. Leahy, J.P.; John Bernard, Jun., J.P.; James Dwyer, Sir William Lyons, James Cleary, John W. Cleary, Michael Dunne, Thomas Lyons, Francis Lyons, J.P.; John Shea, J.P.; Joseph E. Tracy, Colonel Beaumont, K.H.; Sir Wm. Hackett, Sir Thomas Deane, John George MacCarthy, James Hegarty, Doctor O'Connor, Edmund Burke, Alderman Penrose, Ebenezer Pike, Sir John Gordon, W. J. Shaw, Alexander M'Ostrich, John Arnold, Gregory O'Neill, T.C.; Ralph Varian, R. Brash, Sir John Benson, David Leahy Arthur, J.P.; Paul M'Sweeney, Dr. Barker, William Shaw, David A. Nagle, J. W. Dyas, P. Bony, P. Hegarty, William Dowden.

Proposed by CHARLES SCORRUE, J.P., and seconded by TIMOTHY MAHONY, J.P.:—

Resolved—That a subscription list be now opened, and that the National Bank be appointed Treasurer.

The list was then opened, and a sum of £300 subscribed in a few moments.

At the first Meeting of the Committee, held on Wednesday, the 21st of January, it was resolved—That the National Bank, and its several branches, should be appointed Treasurer; and that the MAYOR, Alderman ROBERT SCOTT, and T. MAHONY, J.P., be appointed Trustees.

N.B.—All Contributions will be publicly acknowledged by the Committee immediately on their receipt; and it is further intended that, at the close of their labours, the names of the Contributors will be published in a more enduring form.

Signed on behalf of the Committee,

RICHARD DOWDEN (Richard),

BERNARD J. ALCOCK,

JOHN BESNARD, Jun., J.P.,

JOSEPH TRACY,

WILLIAM CROFTS, Assistant Secretary.

Letters to be directed to "The Secretaries of the Mathew Monument," Committee of Merchants' Room, Commercial Buildings, Cork.



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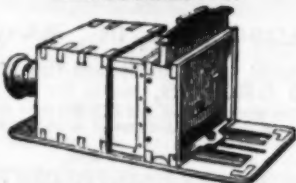
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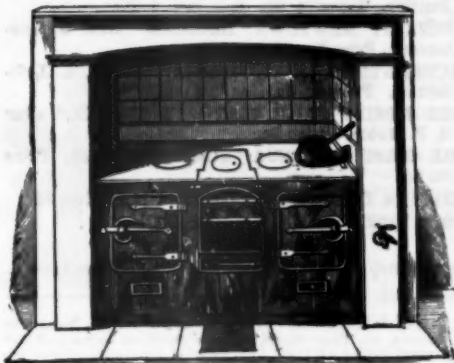
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**BONUS TABLE—Showing the additions made to Policies of £1,000 each.**

Date of Insurance.	Amount of Additions to Feb. 1, 1861.	Addition made as on Feb. 1, 1861.	Sum Payable after Death.
	£ s. d.	£ s. d.	£ s. d.
1820 . . . . .	523 16 0	114 5 0	1638 1 0
1825 . . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . . .	185 3 0	88 17 0	1274 0 0
1840 . . . . .	128 15 0	84 13 0	1213 8 0
1845 . . . . .	65 15 0	79 18 0	1145 13 0
1850 . . . . .	10 0 0	75 15 0	1065 15 0
1855 . . . . .	—	15 0 0	1015 0 0

And for intermediate years in proportion.

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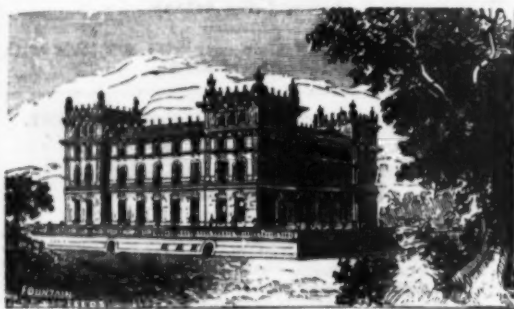
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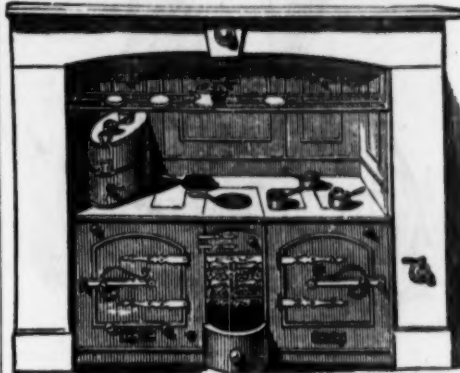
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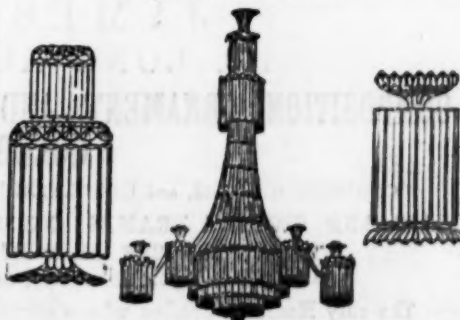


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### HIS RECOGNITION OF HER.

"Wha spied I but my ain dear maid,  
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And turned me round to hide the flood  
That in my een was swelling."

Engraver—JAMES STEPHENSON.

No. 5.

### THE MEETING.

"Sae wistfully she gazed on me,  
And lovelier grew than ever:  
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Forget him shall I never.'"

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No. 5. (FINALE.)

### HER RECOGNITION OF HIM.

"She gazed,—she reddened like a rose,—  
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She sank within my arms and cried,—  
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FEBRUARY, 1857.

# THE ART-JOURNAL ADVERTISER.

No. 226.

LONDON: APRIL,

1857.

## ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

**NOTICE TO ARTISTS.** All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 6th, or Tuesday, the 7th, of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

**FRAMES.**—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit. The other regulations necessary to be observed may be obtained at the Royal Academy.

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Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

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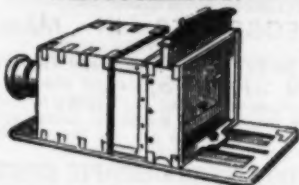
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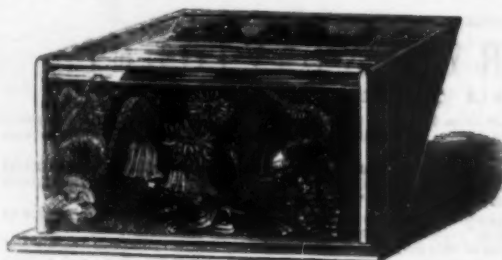
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As *Norton's Camomile Pills* are particularly recommended for all stomach complaints or indigestion, it will probably be expected that some advice should be given respecting diet; though, after all that has been written upon the subject, after the publication of volume upon volume, after the country has, as it were, been inundated with practical essays on diet, as a means of prolonging life, it would be unnecessary to say more, did we not feel it our duty to make the humble endeavour of inducing the public to regard them not, but to adopt that course which is dictated by nature, by reason, and by common sense. Those persons who study the wholesomes, and are governed by the opinions of writers on diet, are uniformly both unhealthy in body and weak in mind. There can be no doubt that the palate is designed to inform us what is proper for the stomach, and of course that must best instruct us what food to take, and what to avoid; we want no other adviser. Nothing can be more clear than that those articles which are agreeable to the taste were by nature intended for our food and sustenance, whether liquid or solid, foreign or of native production; if they are pure and unadulterated, no harm need be dreaded by their use; they will only injure by abuse. Consequently, whatever the palate approves, eat and drink, always in moderation, but never in excess; keeping in mind that the first process of digestion is performed in the mouth, the second in the stomach; and that, in order that the stomach may be able to do its work properly, it is requisite that the first process should be well performed; this consists in masticating or chewing the solid food, so as to break down and separate the fibres and small substances of meat and vegetables, mixing them well, and blending the whole together before they are swallowed; and it is particularly urged upon all to take plenty of time to their meals, and never to eat in haste. If you conform to this short and simple, but comprehensive advice, and find that there are various things which others eat and drink with pleasure, and without inconvenience, and which would be pleasant to yourself, only that they disagree, you may at once conclude that the fault is in the stomach, that it does not possess the power which it ought to do, that it wants assistance, and the sooner that assistance is afforded the better. A very short trial of this medicine will best prove how soon it will put the stomach in a condition to perform with ease all the work which nature intended for it. By its use you will soon be able to enjoy, in moderation, whatever is agreeable to the taste, and unable to name one individual article of food which disagrees with, or sits unpleasantly on the stomach. Never forget that a small meal well digested affords more nourishment to the system than a large one, even of the same food, when digested imperfectly. Let the dish be ever so delicious, ever so enticing a variety offered, the bottle ever so enchanting, never forget that temperance tends to preserve health, and that health is the soul of enjoyment. But should an impropriety be at any time committed, by which the stomach becomes overloaded or disordered, render it immediate aid by taking a dose of *Norton's Camomile Pills*, which will so promptly assist in carrying off the burden thus imposed upon it, that all will soon be right again.

It is most certainly true that every person in his lifetime consumes a quantity of noxious matter, which if taken at one meal would be fatal: it is these small quantities of noxious matter, which are introduced into our food either by accident or wilful adulteration, which we find so often upset the stomach, and not unfrequently lay the foundation of illness, and perhaps final ruin to health. To preserve the constitution, it should be our constant care, if possible, to counteract the effect of these small quantities of unwholesome matter; and whenever, in that way, an enemy to the constitution finds its way into the stomach, a friend should be immediately sent after it, which would prevent its mischievous effects, and expel it altogether; no better friend can be found, nor one which will perform the task with greater certainty, than *NORTON'S CAMOMILE PILLS*. And let it be observed, that the longer this medicine is taken, the less it will be wanted; it can in no case become habitual, as its entire action is to give energy and force to the stomach, which is the spring of life, the source from which the whole frame draws its succour and support. After an excess of eating or drinking, and upon every occasion of the general health being at all disturbed, these Pills should be immediately taken, as they will stop and eradicate disease at its commencement. Indeed, it is most confidently asserted, that by the timely use of this medicine only, and a common degree of caution, any person may enjoy all the comforts within his reach, may pass through life without an illness, and with the certainty of attaining a healthy old age.

On account of their volatile properties, they must be kept in bottles; and, if closely corked, their qualities are neither impaired by time nor injured by any change of climate whatever. Sold by all Medicine Vendors, price 1s. 14d. and 2s. 9d. each, with full directions. The large bottle contains the quantity of three small ones, or Pills equal to 14 oz. of Camomile Flowers.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.



1857.

LICENSED BY ACT OF HER MAJESTY'S PRIVY COUNCIL, 1848.

# THE ART UNION OF GLASGOW.

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 INSTITUTED 1841.
 

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- TEN SHARES.—Ten Chances for the Prizes, and of the Engraving for the year, Ten Prints or an Artist Proof.

Subscribers for this year can, if they prefer it, select in place of the Print of the year, Two Engravings from the following List, viz.:—FIRST-BORN—VILLA FOUNTAIN—HAGAR AND ISHMAEL—WHITTINGTON—MAY MORNING—PRINCE CHARLES EDWARD—ITALIAN SHEPHERDS—THE HERMIT. Or in place of Two of the above Prints, One of the following, viz.:—THE HEATHER BELLES—COMING OF AGE—KEEPER'S DAUGHTER—DEER STALKING.

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The Committee most respectfully yet earnestly solicit those Gentlemen who are already Members of the Society to do what they can to increase the number of the Subscribers, and thus put the Society in a situation to advance still more than they have yet been able to do the cause of Art in the United Kingdom.

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 ROBERT ALEXANDER KIDSTON,

Acting Secretary, A. U. of G.

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\*.\* Last year there were purchased, for distribution among the Members, 211 Paintings, 15 Bronzes, 40 Parian Groups, and 1200 Chromo-lithographs of "Returning from School, Storm coming on," after a painting by R. GAVIN, Esq., A.R.S.A., making, with the Engravings which each Subscriber received, £14,000 spent on works of Art.

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Four-Fifths, or 80 per cent. of the Profits are assigned to Policies every 1/10 year, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

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Proposals for insurances may be made at the chief office, as above; at the branch office, 16, Pall Mall, London; or to any of the agents throughout the kingdom.

### BONUS TABLE—Showing the additions made to Policies of £1,000 each.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1851.	Sum Payable after Death.
	£ s. d.	£ s. d.	£ s. d.
1829 . . . . .	523 14 0	114 5 0	1638 1 0
1825 . . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . . .	185 3 0	88 17 0	1274 0 0
1840 . . . . .	125 13 0	84 13 0	1213 9 0
1845 . . . . .	65 12 0	79 15 0	1148 13 0
1850 . . . . .	10 0 0	75 15 0	1068 15 0
1855 . . . . .	—	15 0 0	1015 0 0

And for intermediate years in proportion.

The next appropriation will be made in 1861.

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

## BANK OF DEPOSIT.

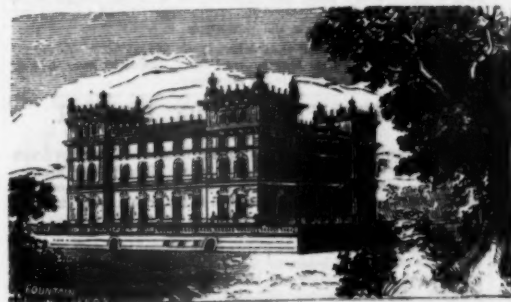
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MANY inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

March 10th, 1852.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

R.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

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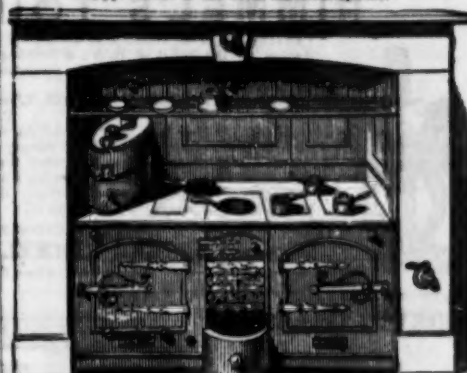
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Also every description of Waterproof Cloth, Tweed, & Cashmere Wrappers & Jackets, at

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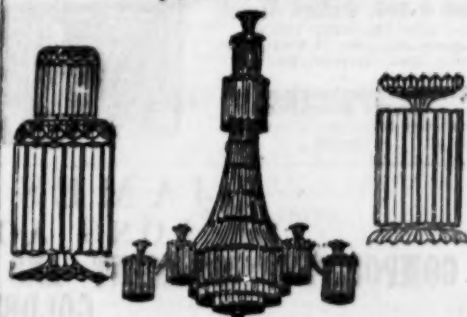
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# THE ART-JOURNAL ADVERTISER.

No. 227.

LONDON: MAY,

1857.

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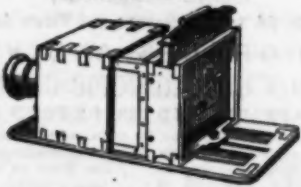
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Ditto easy chairs, in leather, all hair		2 12 0
Ditto couches, in leather		6 10 0
BEDROOM.		£ s. d.
A 4 ft. 6 in. Arabian bedstead, mattress, feather-bed, bolster, and two pillows		9 0 0
Four-foot marble top washstand, with drawers		2 18 0
Mahogany wardrobes, from		7 17 0

Brass and iron bedsteads at equally moderate prices; choice and novel materials for curtains; decorative and other furniture. French papers and chintzes.

Every article connected with gilding and decoration may be seen in the spacious Show-rooms,

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### KEATING'S COUGH LOZENGES.

THE mischievous effects caused to the Lungs by every attack of Cough, induces a tendency to Consumption, Bronchitis, and other dangerous disorders of the respiratory organs. A Doctor's bill may be saved by keeping ready for use, a box of the above celebrated Lozenges.  
 Prepared and Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists and Patent Medicine Vendors in the World.

**KEATING'S PALE NEWFOUNDLAND COD LIVER OIL**, perfectly pure, nearly tasteless, and free from adulteration of any kind, having been analyzed, reported on, and recommended by Professors TAYLOR and THOMSON, of Guy's and St. Thomas's Hospitals, who, in the words of the late Dr. FLEMING, say, that "The finest Oil is that most devoid of colour, odour, and flavour," characters this will be found to possess in a high degree. Half-pints, 1s. 6d., Pints, 2s. 6d., Quarts, 4s. 6d., and Five-pint Bottles, 10s. 6d., Imperial Measure.  
 79, St. Paul's Churchyard, London.

### ELEGANT MUSLINS,

2s. 11½d. THE DRESS.

New French Patterns for the ensuing Month. Very choice, Fast Colours, 2s. 11½d. the Dress of Eight Yards, or 4½ the yard any length.

HOOPER & CO., 22, OXFORD STREET.



CURE OF 29 YEARS' ASTHMATIC COUGH

### DR. LOCOCK'S PULMONIC WAFERS.

Middleton, near Manchester.  
 Sir,—I am now 44 years of age, and I have been afflicted with an asthmatic cough since I was a boy 15 years of age; during that time I have resorted to every means in my power to remove it, but in vain, until last Sunday, when I sent for a small box of Dr. Locock's Wafers. I have taken two boxes since, and from the effects they have had upon me, I feel no doubt of a speedy recovery.

G. STRINGER.

#### DR. LOCOCK'S WAFERS

Give instant relief and rapid cure of asthma, coughs, and all disorders of the breath and lungs.

#### TO SINGERS AND PUBLIC SPEAKERS

They are invaluable, as in a few hours they remove all hoarseness, and increase the power and flexibility of the voice.

THEY HAVE A MOST PLEASANT TASTE.

Price 1s. 1½d., 2s. 9d., & 11s. per box.

Sold by all medicine Vendors.



### GLASS CHANDELIERS, CANDLESTICKS, WALL BRACKETS, &c.,

For Gas or Candles, may be seen in the greatest variety in the NEW SHOW-ROOMS of

### PELLATT AND CO., FALCON GLASS WORKS, BLACKFRIARS.

Also, every requisite in CHINA, STONEWARE, and GLASS, of the newest Patterns.

The WORKS may be inspected on Tuesdays, Wednesdays, and Thursdays. The best approach from the West is on the Surrey side of the river.

### DR. DE JONGH'S LIGHT-BROWN COD LIVER OIL

Has now, in consequence of its marked superiority over every other variety, secured the entire confidence and almost universal preference of the most eminent Medical Practitioners as the most speedy and effectual remedy for CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, RHEUMATISM, SCIATICA, DIABETES, DISEASES OF THE SKIN, NEURALGIA, RICKETS, INFANTILE WASTING, GENERAL DEBILITY, and ALL SCROFULOUS AFFECTIONS.

Its leading distinctive characteristics are:—

COMPLETE PRESERVATION OF ACTIVE AND ESSENTIAL PRINCIPLES.  
 INVARIABLE PURITY AND UNIFORM STRENGTH.  
 ENTIRE FREEDOM FROM NAUSEOUS FLAVOUR AND AFTER-TASTE.  
 RAPID CURATIVE EFFECTS, AND CONSEQUENT ECONOMY.

From the "DUBLIN MEDICAL PRESS."

"Whatever scepticism may exist respecting the medicinal virtues of this remedy, no doubt can reasonably be entertained that Dr. de Jongh's Light-Brown Cod Liver Oil possesses them; and this it is of importance to establish at a time when so much impure and adulterated Oil is offered for sale, and freely accepted by practitioners as sufficient for the purposes of routine practice. It is well that practitioners should be enabled to secure for patients some genuine kind, upon which they can place firm reliance, in cases demanding all the advantages which this agent can afford."

Sold ONLY in IMPERIAL Half-pints, 2s. 6d.; Pints, 4s. 9d.; Quarts, 7s.; and labelled with Dr. de Jongh's stamp and signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HANFORD, & CO., sole British Consignees, 77, Strand, London; and by many respectable Chemists and Druggists.

"Proposed substitutions of other kinds of Cod Liver Oil should be strenuously resisted, as they proceed from interested motives, and will result in disappointment to the purchaser."

### FRAMPTON'S PILL OF HEALTH.

Price 1s. 1½d. and 2s. 9d. per box.

THE manifold advantages to the heads of families from the possession of a Medicine of known efficacy, that may be resorted to with confidence, and used with success in cases of temporary sickness, occurring in families more or less every day, are so obvious to all that no question can be raised of its IMPORTANCE to every householder in the Kingdom.

For Females these Pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dullness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and produce a healthy complexion. Sold by FRAMPTON & HARRIS, 229, Strand, London, and all Medicine Vendors.

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Containing Size, Price, and Description of upwards of 500 Articles, consisting of

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Allens' Patent Solid Leather Quadruple Portmanteau. Bramah Lock.



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Manufacturers of Portable Barrack and Camp Furniture, and Military Outfitters (see separate Catalogue),

**J. W. & T. ALLEN, 18 & 22, WEST STRAND.**



# CRYSTAL PALACE.—SEASON 1857-8.

## PROGRAMME.

The Directors beg to announce that they have made the following arrangements for the ensuing season.

### ROYAL ITALIAN OPERA CONCERTS.

The SEASON will COMMENCE ON FRIDAY, the 1st of May, 1857, with a GRAND MORNING CONCERT, by the Artists of the Royal Italian Opera. These Concerts having been honoured last year by such general approbation, the Directors have entered into arrangements with Mr. Gye to give a similar series of Twelve Concerts during the present season.

These Concerts will be supported by the following celebrated Artists:—

MADAME GRENI, MADAME ELLE ROSA DEVRIES, MADAME ELLE MARAI, MADAME ELLE DUBOIS, MADAME ELLE PAREPA, and MADAME BOMBO. SIGNOR MARCO, SIGNOR BOWEN, SIGNOR NERI-BARALDI, SIGNOR GARDONI, SIGNOR GRASMAN, SIGNOR FORMER, SIGNOR TAGLIAPICO, MONSIEUR ZELGER, SIGNOR FLORENTI, and SIGNOR LARACHE. The grand orchestra of the Royal Italian Opera, with additional performers, and also the celebrated chorus, are engaged for the whole series.

The musical direction of the whole is in the hands of Mr. Costa, who will himself conduct a portion of the Concerts.

With the above assemblage of Artists it is hardly necessary for the Directors to state that the performances will be of the highest class, and capable of very great variety.

The Concerts will take place on the following Fridays, viz.:—May 1st, 8th, 15th, 22nd, 29th; June 5th, 12th, 19th, 26th, 31st.

The space allotted to the Concert-room last year (extensive as it was) having been found quite inadequate to accommodate the audiences, the Directors have this season determined to give the Concerts in the Great Transept.

The Two Guinea Season Tickets will be available for these Concerts. Transferable tickets will be also issued for each Concert at 7s. 6d. each; which tickets can be obtained at the Company's offices, or any of the Agents.

In compliance with a desire which was universally expressed last season, a limited number of reserved stalls will be set apart, which may be taken for the Series of Twelve Concerts at one guinea each stall, or at half-a-crown each for a single Concert.

### II.—CONCERT OF THE COLOGNE CHORAL UNION.

The Directors have made arrangements with Mr. Mitchell for the services of the Cologne Choral Union (Chor der Männer Gesang-verein), whose performances on their former visit have attracted enthusiastic admiration, for a Concert in the Centre Transept of the Palace, on Saturday, the 6th of June.

N.B. Both classes of Season Tickets will be available for this Concert.

### III.—GRAND WATERWORKS.

The display of the vast system of fountains, cascades, and jets d'eau will be resumed, and continued during the whole season. The upper system will play daily as heretofore; and the entire display, embracing the fountains of the grand basins, the water-temple, the cascades, and the whole of the upper fountains, on occasions to be from time to time announced.

### IV.—FLOWER SHOWS.

There will be two grand Horticultural and Floricultural Fêtes during the present season.

The first on Saturday, the 30th of May; and the second on Wednesday, Thursday, and Friday, the 9th, 10th, and 11th of September.

The prize list for the latter occasion includes special prizes to amateurs.

### V.—POULTRY SHOWS.

There will be Two Shows in the course of the coming season. The Summer Show will take place on the 7th, 8th, 10th, 11th, and 12th of August. The Winter Show on the 9th, 11th, 12th, and 13th of January, 1858.

The Schedules of the prizes, and copies of the regulations at both the Flower and Poultry Shows, are now ready, and may be had on application.

### VI.—GENERAL ARRANGEMENTS OF THE BUILDING.

EXHIBITIONS OF PICTURES.—The Picture Gallery, formed during the past year in the north wing of the palace, has proved so successful in its capabilities for the effective display of paintings, that it is the intention of the Directors to hold therein during the present season two exhibitions of the works of living painters of all schools.

Particular attention has been given to the foreign schools of painting, and arrangements have been made which the Directors believe will insure an exhibition of these works at once of great extent and of first-class quality.

The first of these exhibitions will open in May, and continue open during the summer.

The second will be a winter exhibition.

Exhibitions of photographs will also be held in the upper portion of the picture gallery from time to time during the season.

CERAMIC COURT.—The Directors are desirous to take the present opportunity of expressing their acknowledgments for the kind and ready manner in which their request for loans for the Ceramic Court were responded to by the owners of collections of porcelain and pottery of the most rare, fragile, and valuable descriptions.

But for the confidence thus placed in them it would have been impossible for the Directors to have formed the collection now displayed in the Ceramic Court; a collection admitted by all to be unrivalled, and on which the highest encomiums have been universally bestowed.

It is very gratifying to the Directors to be able to say that the further aid offered to them is such as will enable them to continue the Ceramic Court, for the present season, with a number of additional specimens, exemplifying the capabilities of the art in its most elaborate branches.

The collection will be, as before, under the superintendence of Mr. Thomas Battam, F.S.A.

INDIAN COURT AND GALLERY OF ENGINEERING MODELS.—In each of these departments the Directors have to acknowledge assistance of the same gratifying nature as that in the Ceramic Court. By public companies and institutions, as well as by private individuals, the Directors have been intrusted with the most beautiful and valuable models, with costly carvings and works in ivory and bronze, fabrics, and works of art, granted with a liberality and readiness for which they cannot sufficiently express their obligations. They have thus been enabled materially to improve the Indian Court, and also to form a collection of Models of Engineering Works, illustrating in a very complete manner that great Branch of British skill and enterprise, surpassing any other now accessible to the public. It will give the Directors great pleasure to receive any further contributions with which they may be favoured.

THE NAVAL MUSEUM.—The exhibition under this denomination in the first and second galleries of the north transept, front-

ing the garden, now contains about three hundred models of Ships, Boats, and Vessels, of all descriptions, affording an illustration of the progressive improvement in British Naval Architecture and Navigation during a period of three hundred and forty years. It also contains specimens of new inventions connected with the improvement of navigation.

The Directors beg here also to acknowledge the ready and extensive assistance which they have received from ship-owners, ship-builders, engineers, and shipping companies in forming this very interesting and national collection, and at the same time solicit the further aid of all parties who may have the means of extending it.

WATER TOWERS.—The Great Towers are now completed, and arrangements have been made by which, for a small charge, visitors to the Palace can ascend them and enjoy the extensive view from the balconies, where powerful telescopes are about to be placed.

MAMMOTH TREE.—An object of great interest has lately been added to the contents of the Palace, which will remain on exhibition during the whole of the coming season. The object alluded to is a portion of a trunk of the Wellingtonia gigantea, or Mammoth Tree, being the largest of the group of these trees discovered in California. The portion erected in the Tropical Transept, opposite the Abu Simbel figures, is no less than 163 feet in height, and thirty-two feet in diameter at the base.

EXHIBITING DEPARTMENT.—Amongst the branches of industry which now find important illustration in this department, may be mentioned the manufacture of Gold and Silver work and Electroplate, both domestic and artistic; Vulcanite and India-Rubber generally; Colour Printing and Typography; Paper Maché, Ornamental Iron, Fancy Goods, and other productions of Birmingham; Domestic Furniture, Church Furniture, in stone, wood, metal, and fabric; Hardware generally, and especially the productions of Sheffield, in the Court filled by the manufacture of that important centre of industry.

CANADIAN COURT.—The arrangements announced on a former occasion with the government of Canada are now, the Directors are happy to report, complete. The government of Canada have undertaken to form and maintain in the Palace a collection which shall completely set forth the condition of the manufactures and other industry and resources of that important colony. At a time when so much public attention is being directed to Canada, such a collection cannot but be both interesting and useful to those who may be intending to make that country their residence, as well as to those who have commercial relations therewith. In the circumstance that the collection has been originated and undertaken by the Canadian Government itself, and that a large sum of money has been voted for the purpose of its creation and maintenance, a guarantee is afforded to the British public that it will be thoroughly well carried out, and be a real representation of the commerce of the colony.

The collection will be placed in the large Court lying between the News-room and the Stationery Court, immediately adjoining both the News and Centre Transept, and at present occupied by the sculpture of the German school.

RAW PRODUCE COLLECTION, AND TRADE MUSEUM.—The Technological portion of this department is rapidly approaching completion. It will comprise illustrations of all the chief manufactures of the United Kingdom; and specimens of the products, animal, vegetable, and mineral of Great Britain and the colonies, as well as of other countries. It is believed that it will be open to the public in the course of the present summer.

The Department is situated in the second gallery on the garden side of the Great Transept.

MACHINERY IN MOTION.—The Machinery will be in action during the season at such times as will be announced in the detailed advertisements. The Machinery now in the Department comprises a complete set of machinery for Spinning, Carding, Winding, Raising, Weaving, and all the other processes for the manufacture of Cotton goods from the bale to the thread, and from the thread to the finished piece, by Walker and Hacking, and Harrison and Co.; Lathes, Shaping-machines, self-acting Planing, Drilling, and other machinery, by Whitworth, Muir, Harrison, and Co.; Elze, and others; Condie's Steam Hammer; Woods' Carpet Loom; Winding Machinery, by Clark, of Leicester; Centrifugal Pumps, by Appold, and Gwynne and Sons; Centrifugal Sugar and Drying Machines, by Manlove and Allott; Steam Engines, by Goodfellow, Dunn, Hattersley and Co., and others; Marine Engines with Screw Propeller, by Tod and McGregor; and a great variety of other machines.

AGRICULTURAL MACHINERY.—The Department of Agricultural Machinery and Implements has been considerably improved during the past year. Specimens will be found there of the Portable Steam Engines and all the other new machines of the chief manufacturers, and purchases can be made at the same price, as at the warehouses of the makers. The stock is continually receiving additions, and every means is taken to make it a perfect representation of the state of one of the most important branches of modern industry.

READING-ROOM.—The Company's Reading and News Room is situated close to the Centre Transept, between it and the German Sculpture Court. It contains all the Morning Journals; the Weekly Papers, Metropolitan and Provincial; and all the Periodicals and Magazines.

In addition to this, advertisements and copies of new works, both British and foreign, are displayed immediately after publication.

FANCY FAIRS.—The Directors are prepared to afford accommodation to benevolent and other societies, for holding fancy fairs in the Palace during the season.

CRICKET, ARCHERY, AND THE GROUNDS GENERALLY.—It gives the Directors great pleasure to announce that the Cricket-ground is now complete, and that it will be thoroughly in order for the approaching summer. Great care has been taken in the formation of the ground, and they believe that it will be found fully equal in extent and excellence to any other in the neighbourhood of London.

The Archery-ground will be continued as before, in the northern portion of the grounds, behind the Picture Gallery Wing.

Considerable progress has been made towards the completion of the ornamental grounds in the lower portion of the Park, in the vicinity of the Cricket-ground and the Lower Lake; waste parts have been cultivated, shrubberies planted, and new walks made, and the whole rendered much more agreeable and convenient of access than it was last season.

### VII.—SEASON TICKETS.

The Directors have determined upon continuing the price of Season Tickets of admission at the following rates, viz.:—

I.—SEASON TICKETS (NOT TRANSFERABLE), AVAILABLE FROM 1st MAY, 1857, TO 30th APRIL, 1858, TWO GUINEAS EACH.

These tickets will admit the holder—

To the whole of the Twelve Opera Concerts.

To the Concert of the Cologne Choral Union, on the 6th June.

To the Flower Shows on May 30, and Sept. 9, 10, and 11.

To all the displays of the Grand Fountains.

To the Poultry Shows on August 7, 8, 9, 10, and 11, and On all ordinary days—in fact, on every occasion between May 1,

1857, and April 30, 1858, on which the Palace is open: the four days of the Handel Festival, viz., the 13th, 15th, 17th, and 19th June, only excepted.

II.—SEASON TICKETS (NOT TRANSFERABLE), AVAILABLE FROM 1st MAY, 1857, TO 30th APRIL, 1858, ONE GUINEA EACH.

These tickets admit the holder on all the occasions named above, excepting the Opera Concerts, and the other Fridays throughout the year, and the 13th, 15th, 17th, and 19th June, being the four days of the Handel Festival.

The tickets will be issued on and after the 26th instant; and may be obtained at the Crystal Palace; at the offices of the Company, 79, Lombard Street; at the offices of the London and Brighton Railway Company, London Bridge, and Regent Circus, Finsbury; Central Handel Festival Ticket Office, Exeter Hall; and at the following Agents to the Company:—

H. A. Bobbington, 430, Strand; George A. Calder, 1, Bathurst Street, Hyde Park Gardens; Cramer, Beale, and Co., 301, Regent Street; Duff and Hodgson, 68, Oxford Street; M. Hammond and Nephew, 27, Lombard Street; W. H. Henningham and Co., 6, Mount Street, Grosvenor Square; Keith, Frowe, and Co., 49, Chesapeake; Lettis, Son, and Co., 8, Royal Exchange; Mead and Powell, Railway Arcade, London Bridge; J. Mitchell, 33, Old Bond Street; W. R. Sams, 1, St. James's Street; John Henry Smith, 22, Gresham Street, Bank; W. R. Stephens, 38, Throgmorton Street; Charles Westerton, 30, St. George's Place, Knightsbridge.

Remittances for Season Tickets to be by post-office orders payable to George Grove.

### VIII.—GREAT HANDEL FESTIVAL.

It gives the Directors great satisfaction to be able to announce that they have entered into arrangements with the Sacred Harmonic Society for a Grand Series of three Performances of Handel's Oratorios, to take place in the Centre Transept of the Palace in the month of June.

Her Majesty and H.R.H. Prince Albert have been graciously pleased to extend their especial patronage to the Festival, and have expressed their intention of honouring it with their presence.

The performances on this great occasion will be on the most gigantic scale, far exceeding anything of a similar nature hitherto proposed or carried out in this or any other country. The Orchestra will number upwards of 2000 exponents, including all the principal performers, vocal and instrumental, and an immense reinforcement of amateurs from the musical societies of the metropolis, the provincial towns and districts, and other sources. An organ of great power has just been constructed by the well-known builders, Gray and Davidson, expressly for the Festival, and its erection in the Palace is now rapidly proceeding.

The Directors have much pleasure in stating that Mr. Costa has accepted the office of Conductor.

The Oratorios performed will be the three most celebrated masterpieces of Handel:

"The Messiah," on Monday, June 15.

"Judas Maccabæus," on Wednesday, June 17.

"Israel in Egypt," on Friday, June 19.

The Festival will form the subject of an entirely separate subscription, and the Annual Season Tickets of the Crystal Palace will not be available for any of the performances.

The price of stalls on the floor of the Palace, reserved and numbered, is fixed at one guinea each for each Oratorio. If taken as a set, for the whole three at one time, two guineas and a half. A limited number of reserved stalls will be set apart in the Galleries, which will be disposed of in sets, i.e., for the whole three Oratorios, at five guineas per set. By a "set" is meant a ticket securing one stall for the whole of the three performances.

These tickets will be transferable.

Tickets may now be secured at the Handel Festival Ticket Office, No. 2, in Exeter Hall; at the Crystal Palace; and at the Temporary Offices of the Company, 79, Lombard Street.

Further particulars will be announced from time to time.

### IX.—RATES OF ADMISSION, RAILWAY ARRANGEMENTS, &c.

ORDINARY RATES OF ADMISSION.—These remain as before, viz.:

On Mondays, Tuesdays, Wednesdays, Thursdays 1s. 6d.

On Fridays .. .. . 1s. 6d.

On Saturdays .. .. . 2s. 6d.

Children under 12 years of age Half-price.

The Palace will be opened on Mondays at 9 A.M., on Tuesdays, Wednesdays, Thursdays, and Fridays at 10; excepting on the days of the Concerts by the Opera Company, on which days, and Saturdays, it will be opened at 12; closing daily about sunset.

BRIGHTON RAILWAY.—During the season, the trains of the London and Brighton Railway Company will leave London Bridge Station every half hour, and during busy days every quarter of an hour, from 9 o'clock A.M. till dusk, returning from the Palace at the same intervals throughout the day. (For exact times of starting, see the Railway Company's time tables.)

Return Fares, including admission to the Palace:

1st Class. 2nd Class. 3rd Class.

On Shilling Days .. .. . 2s. 6d. 2s. 6d. 1s. 6d.

On Half-Crown Days .. .. . 4s. 6d. 3s. 6d. 2s. 6d.

Children under 12 years of age Half-price.

WEST-END RAILWAY.—The opening of this line to the Wandsworth Station has already been attended with great convenience to visitors to the Palace, and it is with much pleasure that the Directors anticipate the completion of the whole line to the Sloane Street Station, as well as the junction with the main line of the South Western Railway at the Clapham Common Station, in the course of the coming season. An access will thus be opened for the residents in Hyde Park, Belgravia, and Brompton, and the other West-end districts, as well as for the neighbourhoods of Richmond, Windsor, and Hampton Court, by which great economy of time will be effected, and still further convenience afforded to the public.

MID-KENT RAILWAY.—The portion of this line from the Station of the South Eastern Railway at London Bridge to Beckenham has been opened, and the extension to the Crystal Palace Station will be shortly completed, whereby as easy access will be afforded to the residents in the Lewisham and Blackheath districts.

EXCURSIONS.—Arrangements have been made by which benevolent societies, schools, and other large bodies may visit the Palace at the following reduced rates:—applying only to shilling days and third-class carriage.

For a number of excursionists s. d.  
over 250 and under 500 .. .. . 1 3 per head instead of 1 6  
Exceeding 500 and under 750 .. .. . 1 2 " " 1 6  
Exceeding 750 and under 1000 .. .. . 1 1 " " 1 6  
Exceeding 1000 .. .. . 1 0 " " 1 6

Children, Half-price.

(Signed) ARTHUR ANDERSON, Chairman.  
JAMES FERGUSSON, General Manager.



1857.

LICENSED BY ACT OF HER MAJESTY'S PRIVY COUNCIL, 1848.

# THE ART UNION OF GLASGOW.

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 INSTITUTED 1841.
 

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**SECRETARY'S OFFICE, 20, ST. VINCENT PLACE.**


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*Patron.*

HIS ROYAL HIGHNESS THE PRINCE ALBERT.

*President.*

HIS GRACE THE DUKE OF HAMILTON, BRANDON, AND CHATELHERAULT.

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 Each Member for the present year, for every Guinea Subscribed, is entitled to the following privileges:—

I.—To a Copy of the beautiful Engraving on Steel, of NOAH'S SACRIFICE, after the Painting by DANIEL MACLISE, Esq., R.A., Engraved by W. H. SIMMONS, Esq.

II.—To one chance of obtaining, at the Annual General Meeting, in 1857, for every Guinea Subscribed, a PAINTING, or other Work of Art.

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**NOTE.—Subscribers for MORE than ONE SHARE have the following Privileges:—**

**TWO SHARES.**—Two Chances for the Prizes, and of the Engraving for the year, Two Prints or a Proof on India Paper.

**FIVE SHARES.**—Five Chances for the Prizes, and of the Engraving for the year, Five Prints or a Proof before Letters.

**TEN SHARES.**—Ten Chances for the Prizes, and of the Engraving for the year, Ten Prints or an Artist Proof.

Subscribers for this year can, if they prefer it, select in place of the Print of the year, Two Engravings from the following List, viz.:—**FIRST-BORN—VILLA FOUNTAIN—HAGAR AND ISHMAEL—WHITTINGTON—MAY MORNING—PRINCE CHARLES EDWARD—ITALIAN SHEPHERDS—THE HERMIT.** Or in place of Two of the above Prints, One of the following, viz.:—**THE HEATHER BELLES—COMING OF AGE—KEEPER'S DAUGHTER—DEER STALKING.**

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The Committee most respectfully yet earnestly solicit those Gentlemen who are already Members of the Society to do what they can to increase the number of the Subscribers, and thus put the Society in a situation to advance still more than they have yet been able to do the cause of Art in the United Kingdom.

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SUBSCRIPTIONS will be received at the OFFICE OF THE SOCIETY, 20, ST. VINCENT PLACE, GLASGOW; by any of the MEMBERS of the COMMITTEE OF MANAGEMENT; and by the HONORARY SECRETARIES appointed throughout the Country.

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**ROBERT ALEXANDER KIDSTON,**
*Acting Secretary, A. U. of G.*


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\* Last year there were purchased, for distribution among the Members, 211 Paintings, 15 Bronzes, 40 Parian Groups, and 1200 Chromo-lithographs of "Returning from School, Storm coming on," after a painting by R. GAVIN, Esq., A.R.S.A., making, with the Engravings which each Subscriber received, £14,000 spent on works of Art.

# NEW FRENCH MANTLES.

PETER ROBINSON has just received his periodical Consignment from the House of Messrs. RAVANT & Co., of Paris, including the

## CHOICEST NOVELTIES OF THE SEASON.

LADIES WAITED UPON, IN ANY PART OF TOWN, WITH AN ASSORTMENT FOR SELECTION.

PETER ROBINSON, 103, 105, 106 & 107, OXFORD STREET, W.

### RIMMEL'S TOILET VINEGAR

(As exhibited in the Fountain at the Crystal Palace) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a Pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 1s., 2s. 6d., and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 6s., including Brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sonnet Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Benzoline removes Grease, Oil, Paint, and other spots from Silk, Cloth, Velvet, Carpet, &c., and cleans Kid Gloves equal to new, Price 1s.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

EUGENE RIMMEL, 39, Gerrard Street, Soho, London,

And at the Perfume Fountains, CRYSTAL PALACE, Sydenham.



### JAMES RYAN,

116, LONG ACRE LONDON.

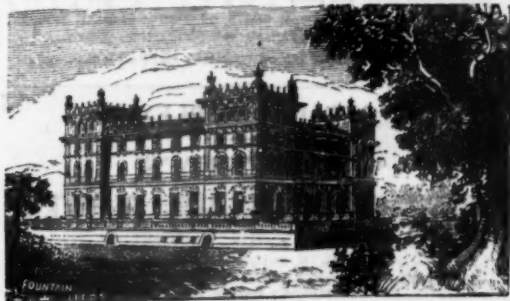
### COMPOSITION ORNAMENT AND FRAME MANUFACTURER AND GOLDBEATER.

CARVERS, GILDERS, and UPHOLSTERERS, are informed that they can be supplied with GLASS AND PICTURE FRAMES, CONSOLE TABLES, GIRANDOLES, BRACKETS, CORNICES, TRIPODS, AND CANDELABRA;

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QUEEN ISABELLA'S FAVOURITE WINES, as used at the ROYAL TABLE OF SPAIN.

These WINES are totally distinctive in their characters—the SOLERA possessing great body and richness, the AMONTILLADO peculiar delicacy and dryness, combined with full, nutty flavour: each possessing in common all the qualities of first class WINES, rendering them at once the FINEST SHERRIES ever imported, and eminently suited to the PALATE of those who are able to appreciate and enjoy Wines of a really high class character.

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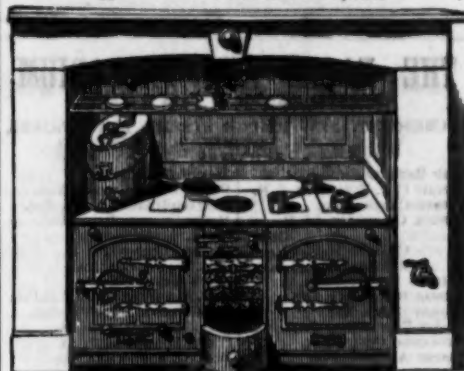
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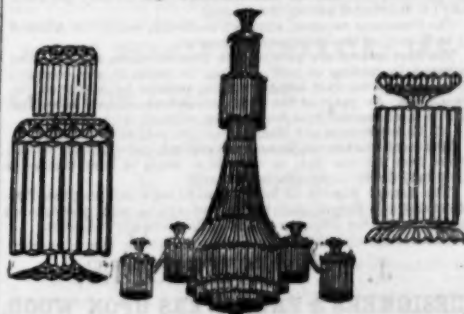
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ARE AT ALL TIMES TO BE OBTAINED OF

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TEAS, COFFEES, and SPICES, sent carriage free to any Railway Station or Market Town in England, if to the value of 40s., or upwards. By this liberal arrangement, those residing at a distance can enjoy all the advantages of the London Markets for Tea, Coffee, and Colonial Produce, just as though they were residing in London.

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A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.

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Samples of Tea and Coffee are also open for inspection in Case No. 5, in the South Eastern Gallery of the CRYSTAL PALACE.

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Parties insuring with this Company do not incur the risk of Co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

ANNUAL INCOME UPWARDS OF £128,000.

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THIS preparation is one of the benefits which the science of modern chemistry has conferred upon mankind; for during the first twenty years of the present century to speak of a cure for the Gout was considered a romance; but now the efficacy and safety of this medicine is so fully demonstrated by unsolicited testimonials from persons in every rank of life, that public opinion proclaims Blair's Pills as one of the most important discoveries of the age; and, in testimony of its efficacy, Mr. William Courtney, of Barton Stacey, Hants, says:—"Having suffered much from Gout, I had resort to Blair's Pills, and within two hours I was quite easy. The use of these Pills ought really to be known all over the world."

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THE EXUBERANCE OF THE FEELINGS, amid scenes of gaiety, induces the fair and youthful to shine to advantage under the gaze of many friends, and therefore to devote increased attention to the duties of the Toilet. It is on these occasions that

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#### ROWLANDS' MACASSAR OIL

is a delightfully fragrant and transparent Preparation for the HAIR, and as an invigorator and Purifier, beyond all precedent. In dressing the Hair, it renders it so admirably soft, that it will lie in any direction, and imparts a transcendent lustre.

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BEWARE OF SPURIOUS IMITATIONS.

#### A CLEAR COMPLEXION.

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this is to give notice, that I am the Original and Sole Proprietor and Manufacturer of the said Article, and do not employ any traveller, or authorise any person to represent themselves as coming from my Establishment, for the purpose of selling the said Ink. This Caution is published by me to prevent further impositions upon the public, and serious injury to myself.

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Manufacturers of Glass Tanks to the Zoological Gardens in London and Dublin, and to various Institutions throughout the kingdom, will forward an illustrated and priced List on application to the above address, where the Tanks may be seen in operation.

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From 15 to 20 Yards.

For the most recherché, the choicest and newest, Muslins (British and Foreign), the First Establishment in the World is HOOPER & CO'S, 52, OXFORD STREET.

### FASHIONABLE PARISIAN MILLINERY.

In the best taste, by first-rate Artists, and of the best and newest Materials.

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Straw Bonnets, Caps, Coiffures, Wreaths, and Flowers.

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# THE ART-JOURNAL ADVERTISER.

No. 228.

LONDON: JUNE,

1857.

## ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is now Open. Admission (from 8 till 7 o'clock) One Shilling. Catalogue One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

## SOCIETY OF PAINTERS IN WATER COLOURS.

THE FIFTY-THIRD ANNUAL EXHIBITION is now Open at their Gallery, 5, Pall Mall East, (close to Trafalgar Square), from Nine till dusk. Admission 1s. Catalogue 6d.

JOSEPH J. JENKINS, Secretary.

## THE WORCESTER SOCIETY OF ARTS.

ESTABLISHED 4TH MAY, 1854.

THE Fourth Exhibition of this Society will be opened in August next.

Works of Art intended for exhibition must be addressed to the Secretary, and delivered at the Society's rooms in Worcester, or to Mr. H. Criswick, of No. 6, New Compton Street, Soho, London, on or before the 8th day of August next.

The carriage of the works of those artists only to whom the Society's Circular has been sent will be paid by the Society.

A copy of the Notice to Artists will be forwarded on application.

R. BAYLIS, Secretary.

7, Tything, Worcester, May 8, 1857.

## PEN-AND-INK DRAWINGS.

MR. MINASI (aged 81) has the honour to announce to the Nobility, and lovers of the Fine Arts, that after a residence in England of sixty-four years he wishes to dispose of some of his works; particularly the portrait of the immortal Wellington; Sir R. Peel, after Sir T. Lawrence; Mr. Vernon; and the late Hon. T. Grenville (life-size), who left his superb Library to the British Nation; with many more fanciful Drawings. Apply to the Artist, Mr. Minasi, No. 10, Stanhope Street, Hampstead Road.

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Town Hall, Manchester, April 24, 1857.

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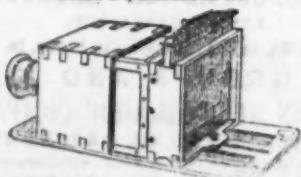
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I am, Sir,

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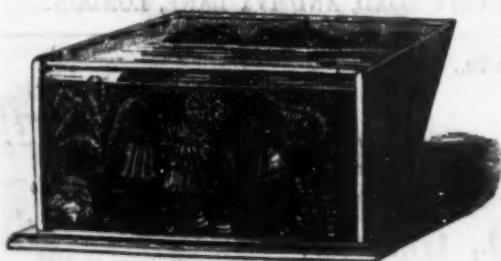
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Is Manufactured from the Pure Water of the Holy Well, (leased by J. S. & Co.) and possesses all the celebrated properties of the original Nassau Spring.

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Soda, Magnesia, Potash Waters, and Lemonade are manufactured as usual. Every bottle is protected by a label.

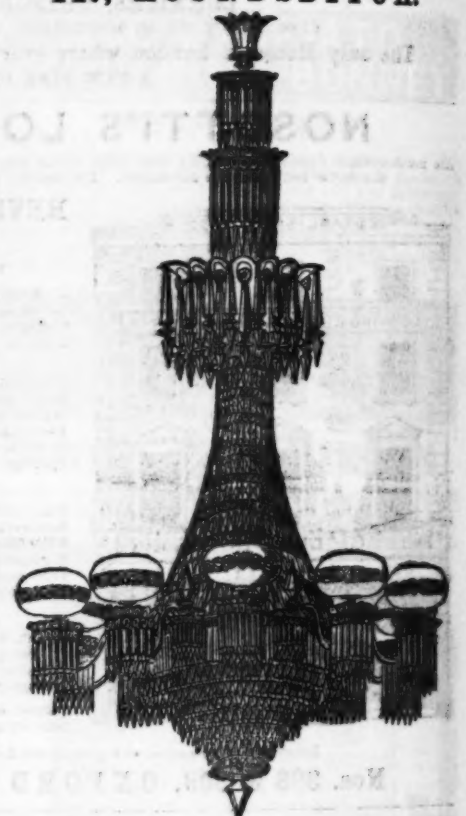
GARDEN ENGINES, SYRINGES, &c.—CAUTION.—The well-known reputation of READ'S ENGINES, MACHINES, and SYRINGES, has led to the nefarious practice of placing cards in shop-windows, with the words "Read's Patent" upon Syringes of the very commonest description.

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Merchants and the Trade are invited to view the different processes of the manufacture of

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To Tradesmen, Merchants, Shippers, Outfitters, &amp;c.

WHEREAS it has lately come to my knowledge that some unprincipled person or persons have for some time past been imposing upon the public by selling to the Trade and others a spurious article under the name of

### BOND'S PERMANENT MARKING INK;

this is to give notice, that I am the Original and Sole Proprietor and Manufacturer of the said Article, and do not employ any traveller, or authorise any person to represent themselves as coming from my Establishment, for the purpose of selling the said Ink. This Caution is published by me to prevent further impositions upon the public, and serious injury to myself.

### E. R. BOND,

Sole Executrix and Widow of the late John Bond,

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From 15 to 20 Yards.

For the most recherche, the choicest and newest, Muslins (British and Foreign), the First Establishment in the World is HOOPER & CO'S, 52, OXFORD STREET.



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PRICES ALL REDUCED FOUR PENCE PER POUND.

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ARE AT ALL TIMES TO BE OBTAINED OF

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STRONG CONGOU TEA, 2s. 8d., 2s. 10d., 3s.

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TEAS, COFFEES, and SPICES, sent carriage free to any Railway Station or Market Town in England, if to the value of 40s., or upwards. By this liberal arrangement, those residing at a distance can enjoy all the advantages of the London Markets for Tea, Coffee, and Colonial Produce, just as though they were residing in London.

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A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.

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Samples of Tea and Coffee are also open for inspection in Case No. 8, in the South Eastern Gallery of the CRYSTAL PALACE.

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The lives assured are permitted in time of peace, and not being engaged in mining or gold digging, to reside in any country; or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

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### PREPARED FOOD FOR INFANTS.

ANALYSED AND RECOMMENDED BY DR. ANDREW URE, AND THE MEDICAL PROFESSION.

### T. & D. CALLARD AND BOWSER

Reg to solicit attention to their "Prepared Food for Infants," having obtained, by their process of manufacture, a light, nutritious, unmedicated, Farinaceous Food, not having the astringent properties of so many articles now in use, they submit it to the public at a price that places it within the reach of all.

EXTRACT FROM THE "MEDICAL CIRCULAR."  
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"We can strongly recommend the 'Prepared Food for Infants,' manufactured by the Messrs. Callard and Bowser, as by a peculiar process of their own, which we have examined, the outer coverings of the starch granules are destroyed, and the farina converted into gum and dextrine, which, of course, are most easy of digestion. It is also stated by Dr. Ure to be devoid of those binding qualities so objectionable in most other kinds of Infants' Food."  
Manufactured by T. & D. Callard and Bowser, St. John's Wood, London.  
1 lb. canister, 1s.

A Sample Canister forwarded by the Manufacturers on receipt of Twelve Postage Stamps.  
To be obtained by order of most respectable Chemists, Grocers, and Confectioners in the Kingdom.



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Established in 1797.

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**COMPLETE SECURITY.**  
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In connection with Life Assurance on approved security, in sums of not less than £500.

**ANNUAL PREMIUM**  
required for the Assurance of £100 for the whole term of life—

Age	Without Profits.	With Profits.	Age	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£3 18 10	£3 6 5
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### THIRD DIVISION OF PROFITS.

THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.  
**ANNUAL INCOME UPWARDS OF £125,000.**  
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MARKING all kinds of Linen, Silk, Cotton, Coarse Towels, &c., with the PATENT ELECTRO-SILVER PLATES, prevents the Ink spreading, and never washes out. Initial Plate, 1s.; Name, 2s.; set of Numbers, 2s.; Crest, 3s.; with directions for use sent, post free, for stamps. Movable alphabets and stamps with shifting dates.—T. CULLETON, Patentee, Heraldic Engraver to the Queen, 2, Long Acre (one door from St. Martin's Lane). No Travellers employed.

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Catalogues Post Free.

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### BLAIR'S GOUT AND RHEUMATIC PILLS.

Price 1s. 1d. and 2s. 6d. per box.

THIS preparation is one of the benefits which the science of modern chemistry has conferred upon mankind; for during the first twenty years of the present century to speak of a cure for the Gout was considered a romance; but now the efficacy and safety of this medicine is so fully demonstrated by uncollected testimonials from persons in every rank of life, that public opinion proclaims Blair's Pills as one of the most important discoveries of the age; and, in testimony of its efficacy, Mr. William Courtney, of Barton Stacey, Hants, says:—"Having suffered much from Gout, I had resort to Blair's Pills, and within two hours I was quite easy. The use of these Pills ought really to be known all over the world."

These Pills require neither attention nor confinement, and are certain to prevent the disease attacking any vital part. Sold by PROUT & HARRIS, 229, Strand, London, and all Medicine Vendors.

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THE EXUBERANCE OF THE FEELINGS, amid scenes of gaiety, induces the fair and youthful to shine to advantage under the gaze of many friends, and therefore to devote increased attention to the duties of the Toilet. It is on these occasions that

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shine pre-eminent in their operations upon  
THE HAIR, THE SKIN, AND THE TEETH.

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is a delightfully fragrant and transparent Preparation for the HAIR, and as an Invigorator and Purifier, beyond all precedent. In dressing the Hair, it renders it so admirably soft, that it will lie in any direction, and imparts a transcendent lustre.

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for Preserving and Beautifying the Teeth, imparting to them a pearl-like whiteness, Strengthening the Gums, and for rendering the Breath Sweet and pure.

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### A CLEAR COMPLEXION.

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is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance, being at once a most fragrant perfume and delightful cosmetic. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, scurf, &c.; clear it from every humour, pimple, or eruption; and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful. In the process of shaving it is invaluable, as it allays the irritation and smarting pain, annihilates every pimple and all roughness, and renders the skin smooth and firm. It protects the skin from the effects of the cold winds and damp atmosphere which prevail during the winter months, and will be found beyond all praise to use as a Family Lotion on all occasions.

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Body, Softness, fine Aroma, with freedom from acidity, combined with purity.  
Highly recommended for Families, Invalids, and Charitable purposes.

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Terms Cash.

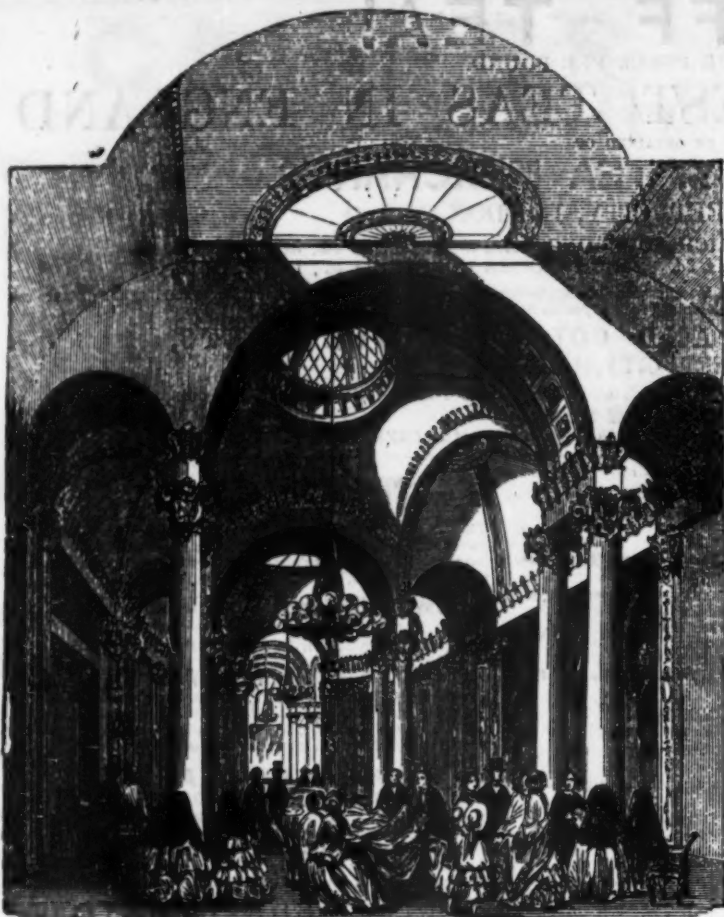
A Sample Bottle for Twenty-four stamps.

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THE FRENCH SILK ROOM, 90 FEET IN LENGTH BY 40 FEET IN WIDTH, AND 40 FEET IN HEIGHT.

The First Drawing-room will be held  
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A collection of the new MOIRÉ ANTIQUE ROBE A PENTE, and other distinguished novelties for Court Trains, are now ready for inspection; also a purchase of rich Moiré Antiques, in all colours, at 4½ Guineas.

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(COMPLETE SETS WITHOUT SPRINGS),

on the new and painless System, which is admitted by the highest medical certificates to excel all others. This system is the only one capable of securing health, comfort, and personal appearance; and as mastication and articulation are perfectly restored, the wearer soon becomes unconscious of using Artificial Teeth.

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Five Doors from the Old Bailey;

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# THE ART-JOURNAL ADVERTISER.

No. 229.

LONDON: JULY,

1857.

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THE FIFTY-THIRD ANNUAL EXHIBITION  
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The principal object of this Association is the supplying to Sub-  
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exhibition of a collection of such Photographs from time to time.  
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object the systematic training of Teachers, male and female, in the  
practice of Art, and in the knowledge of its scientific principles,  
with the view of qualifying them to impart to others a careful Ar-  
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courses are arranged in order to qualify Schoolmasters of Parochial  
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Education concurrently with Writing.

The Instruction comprehends the following subjects:—Freehand,  
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Moulding, and Casting. The Classes for Drawing, Painting,  
and Modelling, include Architectural and other Ornament, Flowers,  
objects of Still-life, &c., the Figure from the Antique and the Life,  
and the study of Anatomy as applicable to Art. Also, Classes for  
instruction in the technical processes of China and Enamel Painting,  
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Colour.—The two last Classes are for Female Students only.

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The class for Practical Geometry and Perspective, or that for  
Moulding and Casting, may be attended separately on payment of  
a fee of £1 10s Session.

Students have full access to the valuable collections of the Museum  
and Library either for consultation or copying, as well as to all the  
Public Lectures of the Department.

The School for Female Students not in training is at 37, Gower  
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Fees 10s Session.—Advanced Class, £3 and £4; Elementary class,  
£1; Evening Class, 10s.

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All the Subjects are on Mounts of uniform size, issued in Wrapper.  
Price each Part 10s. Single Subjects may be selected at 3s. 6d.  
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IN FOUR PARTS.  
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- In royal 4to., with Proof Impressions of the Plates on India  
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of the Author. Price £3 8s., half-bound morocco, gilt tops.  
"To the orthodox in art matters, 'Burnet' is a household word,"  
and is regarded as an authority sound as Sir Joshua himself."  
Westminster Review, April, 1855.  
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For Picture Sales, see page 2.

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Stereoscopic Daguerreotype Portraits, specimens of which may  
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Photographic Portraits on Paper, Plain, in  
Black, or beautifully Coloured.

The Portraits are Coloured in various styles, and every Specimen  
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11th day of July next (both days inclusive), to unpack and set up  
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missioner, upon expressing their desire to do so, in writing (under  
signature of the Motto inscribed upon such Models), addressed to  
the First Commissioner, 12, Whitehall Place, London, on or before  
the 25th instant.

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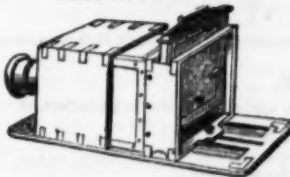
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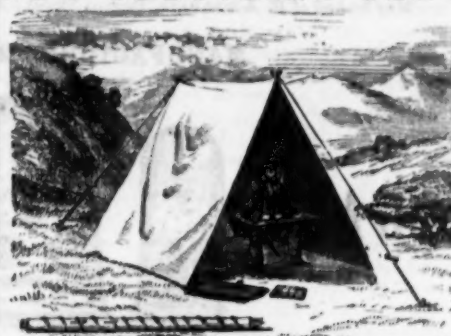


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THE MOST CERTAIN PRESERVER OF HEALTH,

A Mild, yet Speedy, Safe, and Effectual Aid in Cases of Indigestion and all Stomach Complaints,  
AND, AS A NATURAL CONSEQUENCE, A PURIFIER OF THE BLOOD, AND A SWEETENER OF THE WHOLE SYSTEM.

**I**NDIGESTION is a weakness or want of power of the digestive juices in the stomach to convert what we eat and drink into healthy matter, for the proper nourishment of the whole system. It is caused by everything which weakens the system in general, or the stomach in particular. From it proceed nearly all the diseases to which we are liable; for it is very certain that, if we could always keep the stomach right, we should only die by old age or accident. Indigestion produces a great variety of unpleasant sensations; amongst the most prominent of its miserable effects are a want of, or an inordinate, appetite, sometimes attended with a constant craving for drink, a distention or feeling of enlargement of the stomach, flatulency, heart-burn, pains in the stomach, acidity, unpleasant taste in the mouth, perhaps sickness, rumbling noise in the bowels; in some cases of depraved digestion there is nearly a complete disrelish for food, but still the appetite is not greatly impaired, as at the stated period of meals persons so afflicted can eat heartily, although without much gratification; a long train of nervous symptoms are also frequent attendants, general debility, great languidness, and incapacity for exertion. The minds of persons so afflicted frequently become irritable and desponding, and great anxiety is observable in the countenance; they appear thoughtful, melancholy, and dejected; under great apprehension of some imaginary danger; will start at any unexpected noise or occurrence, and become so agitated that they require some time to calm and collect themselves; yet for all this the mind is exhilarated without much difficulty; pleasing events, society, will for a time dissipate all appearance of disease; but the excitement produced by an agreeable change vanishes soon after the cause has gone by. Other symptoms are—violent palpitations, restlessness, the sleep disturbed by frightful dreams and startings, and affording little or no refreshment: occasionally there is much moaning, with a sense of weight and oppression upon the chest, nightmare, &c.

It is almost impossible to enumerate all the symptoms of this first invader upon the constitution, as in a hundred cases of *Indigestion* there will probably be something peculiar to each; but, be they what they may, they are all occasioned by the food becoming a burden rather than a support to the stomach; and in all its stages the medicine most wanted is that which will afford speedy and effectual assistance to the digestive organs, and give energy to the nervous and muscular system—nothing can more speedily or with more certainty effect so desirable an object than *Norton's Extract of Camomile Flowers*. The herb has from time immemorial been highly esteemed in England as a grateful anodyne, imparting an aromatic bitter to the taste, and a pleasing degree of warmth and strength to the stomach; and in all cases of indigestion, gout in the stomach, windy colic, and general weakness, it has for ages been strongly recommended by the most eminent practitioners as very useful and beneficial. The great, indeed only, objection to their use has been the large quantity of water which it takes to dissolve a small part of the flowers, and which must be taken with it into the stomach. It requires a quarter of a pint of boiling water to dissolve the soluble portion of one drachm of camomile flowers; and when one, or even two ounces may be taken with advantage, it must at once be seen how impossible it is to take a proper dose of this wholesome herb in the form of tea; and the only reason why it has not long since been placed the very first in rank of all restorative medicines is, that in taking it the stomach has always been loaded with water, which tends in a great measure to counteract, and very frequently wholly to destroy the effect. It must be evident, that loading a weak stomach with a large quantity of water, merely for the purpose of conveying into it a small quantity of medicine, must be injurious; and that the medicine must possess powerful renovating properties only to counteract the bad effects likely to be produced by the water. Generally speaking, this has been the case with camomile flowers, a herb possessing the highest restorative qualities, and, when properly taken, decidedly the most speedy restorer, and the most certain preserver of health.

These PILLS are wholly CAMOMILE, prepared by a peculiar process accidentally discovered, and known only to the proprietor, and which he firmly believes to be one of the most valuable modern discoveries in medicine, by which all the essential and extractive matter of more than an ounce of the flowers is concentrated in four moderate-sized pills. Experience has afforded the most ample proof that they possess all the fine aromatic and stomachic properties for which the herb has been esteemed; and as they are taken into the stomach unincumbered by any diluting or undigestible substance, in the same degree has their benefit been more immediate and decided. Mild in their operation, and pleasant in their effect, they may be taken at any age, and under any circumstance, without danger or inconvenience; a person exposed to cold and wet a whole day or night could not possibly receive any injury from taking them, but, on the contrary, they would effectually prevent a cold being taken. After a long acquaintance with, and strict observance of, the medicinal properties of *Norton's Camomile Pills*, it is only doing them justice to say, that they are really the most valuable of all TONIC MEDICINES. By the word *tonic* is meant a medicine which gives strength to the stomach sufficient to digest in proper quantities all wholesome food, which increases the power of every nerve and muscle of the human body, or, in other words, invigorates the nervous and muscular systems. The solidity or firmness of the whole tissue of the body, which so quickly follows the

use of *Norton's Camomile Pills*, their certain and speedy effects in repairing the partial dilapidations from time or intemperance, and their lasting salutary influence on the whole frame, is most convincing, that in the smallest compass is contained the largest quantity of the tonic principle, of so peculiar a nature as to pervade the whole system, through which it diffuses health and strength.

As *Norton's Camomile Pills* are particularly recommended for all stomach complaints or indigestion, it will probably be expected that some advice should be given respecting diet; though, after all that has been written upon the subject, after the publication of volume upon volume, after the country has, as it were, been inundated with practical essays on diet, as a means of prolonging life, it would be unnecessary to say more, did we not feel it our duty to make the humble endeavour of inducing the public to regard them not, but to adopt that course which is dictated by nature, by reason, and by common sense. Those persons who study the wholesomes, and are governed by the opinions of writers on diet, are uniformly both unhealthy in body and weak in mind. There can be no doubt that the palate is designed to inform us what is proper for the stomach, and of course that must best instruct us what food to take, and what to avoid; we want no other adviser. Nothing can be more clear than that those articles which are agreeable to the taste were by nature intended for our food and sustenance, whether liquid or solid, foreign or of native production; if they are pure and unadulterated, no harm need be dreaded by their use; they will only injure by abuse. Consequently, whatever the palate approves, eat and drink, always in moderation, but never in excess; keeping in mind that the first process of digestion is performed in the mouth, the second in the stomach; and that, in order that the stomach may be able to do its work properly, it is requisite that the first process should be well performed; this consists in masticating or chewing the solid food, so as to break down and separate the fibres and small substances of meat and vegetables, mixing them well, and blending the whole together before they are swallowed; and it is particularly urged upon all to take plenty of time to their meals, and never to eat in haste. If you conform to this short and simple, but comprehensive advice, and find that there are various things which others eat and drink with pleasure, and without inconvenience, and which would be pleasant to yourself, only that they disagree, you may at once conclude that the fault is in the stomach, that it does not possess the power which it ought to do, that it wants assistance, and the sooner that assistance is afforded the better. A very short trial of this medicine will best prove how soon it will put the stomach in a condition to perform with ease all the work which nature intended for it. By its use you will soon be able to enjoy, in moderation, whatever is agreeable to the taste, and unable to name one individual article of food which disagrees with, or sits unpleasantly on the stomach. Never forget that a small meal well digested affords more nourishment to the system than a large one, even of the same food, when digested imperfectly. Let the dish be ever so delicious, ever so enticing a variety offered, the bottle ever so enchanting, never forget that temperance tends to preserve health, and that health is the soul of enjoyment. But should an impropriety be at any time committed, by which the stomach becomes overloaded or disordered, render it immediate aid by taking a dose of *Norton's Camomile Pills*, which will so promptly assist in carrying off the burden thus imposed upon it, that all will soon be right again.

It is most certainly true that every person in his lifetime consumes a quantity of noxious matter, which if taken at one meal would be fatal: it is these small quantities of noxious matter, which are introduced into our food either by accident or wilful adulteration, which we find so often upset the stomach, and not unfrequently lay the foundation of illness, and perhaps final ruination to health. To preserve the constitution, it should be our constant care, if possible, to counteract the effect of these small quantities of unwholesome matter; and whenever, in that way, an enemy to the constitution finds its way into the stomach, a friend should be immediately sent after it, which would prevent its mischievous effects, and expel it altogether; no better friend can be found, nor one which will perform the task with greater certainty, than *NORTON'S CAMOMILE PILLS*. And let it be observed, that the longer this medicine is taken, the less it will be wanted; it can in no case become habitual, as its entire action is to give energy and force to the stomach, which is the spring of life, the source from which the whole frame draws its succour and support. After an excess of eating or drinking, and upon every occasion of the general health being at all disturbed, these Pills should be immediately taken, as they will stop and eradicate disease at its commencement. Indeed, it is most confidently asserted, that by the timely use of this medicine only, and a common degree of caution, any person may enjoy all the comforts within his reach, may pass through life without an illness, and with the certainty of attaining a healthy old age.

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THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

ANNUAL INCOME UPWARDS OF £125,000.

The Funds or Property of the Company as at 31st December, 1855, amounted to £556,124 2s. 6d., invested in Government and other approved Securities.

### UNITED KINGDOM LIFE ASSURANCE COMPANY,

8, WATERLOO PLACE, FALL MALL, LONDON. (S.W.)

The Hon. FRANCIS SCOTT, M.P., Chairman.  
CHARLES BERWICK CURTIS, Esq., Deputy-Chairman.  
(By Order) P. MACINTYRE, Secretary.

#### THE PEN SUPERSEDED.

MARKING all kinds of Linen, Silk, Cotton, Coarse Towels, &c., with the PATENT ELECTRO-SILVER PLATES, prevents the Ink spreading, and never washes out. Initial Plate, 1s.; Name, 2s.; set of Numbers, 2s.; Crest, 5s.; with directions for use sent, post free, for stamps. Movable alphabets and stamps with shifting dates.—T. CULLETON, Patentee, Heraldic Engraver to the Queen, 2, Long Acre (one door from St. Martin's Lane). No Travellers employed.

### FISHER'S DRESSING-CASES 188, STRAND.

FISHER'S PORTMANTEAUS AND TRAVELLING BAGS.

FISHER'S NEW DRESSING BAG.

Catalogues Post Free.

188, STRAND, LONDON.

### BLAIR'S GOUT AND RHEUMATIC PILLS.

Price 1s. 1½d. and 2s. 6d. per box.

THIS preparation is one of the benefits which the science of modern chemistry has conferred upon mankind; for during the first twenty years of the present century to speak of a cure for Gout was considered a romance; but now the efficacy and safety of this medicine is so fully demonstrated by unsolicited testimonials from persons in every rank of life, that public opinion proclaims Blair's Pills as one of the most important discoveries of the age; and, in testimony of its efficacy, Mr. William Courtney, of Barton Stacey, Hants, says:—"Having suffered much from Gout, I had resort to Blair's Pills, and within two hours I was quite easy. The use of these Pills ought really to be known all over the world."

These Pills require neither attention nor confinement, and are certain to prevent the disease attacking any vital part. Sold by PROCT & HARRIS, 229, Strand, London, and all Medicine Vendors.

### TOURISTS AND TRAVELLERS

exposed to the scorching rays of the Sun, and heated particles of Dust, will find

#### ROWLANDS' KALYDOR

a most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the skin. Freckles, Tan, Spots, Pimples, Flashes, and Discolorations, fly before its application, and give place to delicate clearness, with the glow of beauty and bloom. In cases of Sunburn, or Stings of Insects, its virtues have long been acknowledged.

Price 4s. 6d. and 8s. 6d. per Bottle.

The heat of Summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

#### ROWLANDS' MACASSAR OIL,

a delightfully fragrant and transparent preparation, and as an invigorator and purifier beyond all precedent. Nor at this season can we be too careful to preserve the Teeth from the deleterious effects of Vegetable Acids (the immediate cause of Tooth-ache), by a systematic employment night and morning of

#### ROWLANDS' ODONTO,

OR PEARL DENTIFRICE,

a White Powder, compounded of the rarest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gum a healthy firmness, and to the Breath a grateful sweetness and purity.

Price 2s. 6d. per Box.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

### A CLEAR COMPLEXION.

#### GODFREY'S

### EXTRACT OF ELDER FLOWERS

is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance, being at once a most fragrant perfume and delightful cosmetic. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, scurf, &c.; clear it from every humour, pimple, or eruption; and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful. In the process of shaving it is invaluable, as it allays the irritation and smarting pain, annihilates every pimple and all roughness, and renders the skin smooth and firm. It protects the skin from the effects of the cold winds and damp atmosphere which prevail during the winter months, and will be found beyond all praise to use as a Family Lotion on all occasions.

Sold in Bottles, price 2s. 9d., with Directions for using it, by all Medicine Vendors and Perfumers.

### TWENTY SHILLINGS PER DOZEN.

#### DENMAN'S

### SOUTH AFRICAN PORT.

DENMAN'S

### SOUTH AFRICAN SHERRY.

Body, Softness, fine Aroma, with freedom from acidity, combined with purity.

Highly recommended for Families, Invalids, and Charitable purposes.

Pure and cheap Wines are introduced by Mr. J. L. DENMAN. Those who have lived in South Africa know well the quality of these Wines, and those who do not we recommend to try them.—Vide *United Service Gazette*, Nov. 22, 1855.

"Having tasted these Wines, we say to those who like wine possessing richness without sweetness, dryness without acidity, and body without brandy, by all means give them a trial."—Vide *Bell's Weekly Messenger*, Jan. 17, 1857.

"Mr. J. L. DENMAN now supplies these wines at 20s. per dozen; and as it is our rule not to speak in commendation of articles of which we are ignorant, it gives us much pleasure confidently to recommend these wines to our readers."—Vide *John Bull*, and *Britannia*, Jan. 17, 1857.

Bottles included. Packages allowed for when returned.

Terms Cash.

A Sample Bottle for Twenty-four stamps.

Country Orders must contain a remittance. Cheques to be crossed "Bank of London."

J. L. DENMAN, WINE AND SPIRIT IMPORTER, 65, FENCHURCH STREET, LONDON.

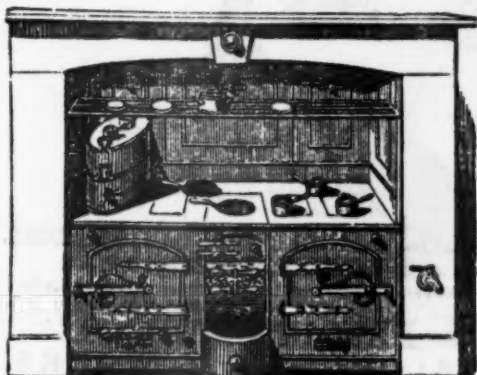
Counting-house entrance, first door on the left up Railway Place.



# BENHAM AND SONS,

WIGMORE STREET, LONDON,

Having completed the Alterations and Enlargement of their Premises, invite attention to their extensive suite of Show-rooms.



## STOVES, FENDERS, & FIRE-IRONS,

THE LARGEST AND BEST SELECTION IN LONDON.

KITCHEN RANGES and COOKING APPARATUS, Gas Fittings, Baths, &c., for large or small Establishments.

CUTLERY, ELECTRO-PLATE, IRON and BRASS BEDSTEADS, and BEDDING, and every description of General Furnishing Ironmongery.

## FLAVEL'S PRIZE KITCHENER,

The only Kitchen Range which obtained a Prize Medal and Special Approbation at the Great Exhibition, 1851.

FLAVEL'S PRIZE KITCHENER is strongly recommended for its simplicity of construction and its economy and cleanliness in use. It is made from 3 feet to 18 feet in width, suitable for large or small establishments, and may be arranged to supply a Bath, Steam Kettles, Steam Closet, &c. It is an effectual cure for Smoky Chimneys.

**BENHAM and SONS, 19, Wigmore Street, Cavendish Square, London;**  
ALSO IN THE HARDWARE COURT OF THE CRYSTAL PALACE, SYDENHAM.

## IMPERIAL LIFE ASSURANCE COMPANY,

1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

T. GEORGE BARCLAY, Esq., Chairman. | MARTIN T. SMITH, Esq., M.P., Deputy-Chairman.

ONE-THIRD of the Premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience: or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

FOUR-FIFTHS, or 80 per cent. of the Profits are assigned to Policies every 5th year, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

At the 5th appropriation of Profits for the five years terminating January 31, 1856, a Reversionary Bonus was declared of £1 10s. per cent. on the sums insured, and subsisting additions for every Premium paid during the five years. This Bonus, on Policies of the longest duration, exceeds £2 5s. per cent. per annum on the original sums insured, and increases a Policy of £1,000 to £1,438.

Proposals for Insurances may be made at the chief office, as above; at the branch office, 16, Pall Mall, London; or to any of the agents throughout the kingdom.

### BONUS TABLE—Showing the additions made to Policies of £1,000 each.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1851.	Sum Payable after Death.
1820 . . . . .	£ 523 18 0	£ 114 5 0	£ 1638 1 0
1823 . . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . . .	241 12 0	93 3 0	1334 14 0
1833 . . . . .	185 3 0	88 17 0	1274 0 0
1840 . . . . .	129 15 0	84 13 0	1213 8 0
1845 . . . . .	85 15 0	79 18 0	1145 13 0
1850 . . . . .	10 0 0	75 15 0	1095 15 0
1855 . . . . .	—	18 0 0	1015 0 0

And for intermediate years in proportion.

The next appropriation will be made in 1861.

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

### NOTICE OF DIVIDEND.

## BANK OF DEPOSIT.

No. 3, PALL MALL EAST, LONDON.

ESTABLISHED A.D. 1844.

THE WARRANTS for the HALF-YEARLY INTEREST, at the rate of 5 PER CENT. PER ANNUM, on Deposit Accounts, to 30th June, will be ready for delivery on and after July the 10th, 1857, and payable daily.

PETER MORRISON, Managing Director.

Parties desirous of Investing Money are requested to examine the plan of the BANK OF DEPOSIT. Prospectuses and Forms for Opening Accounts sent free on application.

### DURABILITY OF GUTTA PERCHA TUBING.

MANY inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

March 16th, 1852.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Services, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

## CLOCKS FOR THE MANTELPIECE, &c.

GREAT BEAUTY AND PURITY OF DESIGN.

Works, the very best, having the latest improvements. Prices unusually low. Assortment the largest in London. General Style and Finish irreproachable.

THOMAS PEARCE & SON, 23, LUDGATE HILL, LONDON (E.C.)

## GUARDIAN

FIRE AND LIFE ASSURANCE COMPANY.

No. 11, Lombard Street, London, E. C.

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**Life Department.**—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to future Insurers FOUR-FIFTHS OF THE PROFITS, WITH QUINQUENNIAL DIVISION, OR A LOW RATE OF PREMIUM without participation of Profits.

The next division of Profits will be declared in June, 1856, when all Participating Policies which shall have subsisted at least one year at Christmas, 1855, will be allowed to share in the Profits.

At the Five Divisions of Profits made by this Company, the total Reversionary Bonuses added to the Policies have exceeded £913,000.

At the last valuation, at Christmas, 1854, the Assurances in force amounted to upwards of £4,340,000; the Income from the Life Branch, in 1854, was more than £200,000; and the Life Assurance Fund (Independent of the Guarantee Capital) exceeded £1,700,000.

**Foreign Risks.**—The Extra Premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

**Invalid Lives.**—Persons who are not in such sound health as would enable them to insure their Lives at the Tabular Premiums, may have their Lives insured at Extra Premiums.

**Loans** granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

**Assignments of Policies.**—Written Notices of, received and registered.

**Medical Fees** paid by the Company, and no charge will be made for Policy Stamps.

**Notice is hereby given,** That Fire Policies which expire at Midsummer must be renewed within fifteen days at this Office, or with Mr. SAMS, No. 1, St. James's Street, corner of Pall Mall; or with the Company's Agents throughout the Kingdom, otherwise they become void.

Losses caused by Explosion of Gas are admitted by this Company.

## LONDON CARPET WAREHOUSE,

WAUGH & SON,

3 AND 4, GOODGE STREET.

**A NEW DISCOVERY.**—MR. HOWARD, Surgeon-Dentist, 52, Fleet Street, has introduced an entirely NEW DESCRIPTION OF ARTIFICIAL TEETH, fixed without Springs, wires, or ligatures. They so perfectly resemble the natural Teeth as not to be distinguished from the original by the closest observer; they will NEVER CHANGE COLOUR or DECAY. This method does not require the extraction of roots, or any painful operation, and will give support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.

52, FLEET STREET.

\*.\* At home from Ten till Five.



## RIMMEL'S TOILET VINEGAR



(As exhibited in the Fountain at the Crystal Palace) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a Pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 1s., 2s. 6d., and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 6s., including Brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sontag Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Benzoline removes Grease, Oil, Paint, and other spots from Silk, Cloth, Velvet, Carpet, &c., and cleans Kid Gloves equal to new, Price 1s.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

**EUGENE RIMMEL, 39, Gerrard Street, Soho, London,**  
And at the Perfume Fountains, CRYSTAL PALACE, Sydenham.

## JAMES RYAN,

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### COMPOSITION ORNAMENT AND FRAME MANUFACTURER AND GOLDBEATER.

CARVERS, GILDERS, and UPHOLSTERERS, are informed that they can be supplied with GLASS AND PICTURE FRAMES, CONSOLE TABLES, GIRANDOLES, BRACKETS, CORNICES, TRIPODS, AND CANDELABRA;

ALSO FANCY WOOD MOULDINGS, IN LENGTHS OR JOINED INTO FRAMES.

The only House in London where every article is manufactured on the Premises.  
A FEW FINE PICTURES FOR SALE.

## NOSOTTI'S LOOKING GLASSES

Are much cheaper (quality compared) than those of any other house; all the plates are guaranteed of the very best quality, and the colour and polish are unequalled. The superior gilding and style of frame must suit the most refined taste.



### REVISION OF PRICES IN CABINET AND UPHOLSTERY FURNITURE.

WITH STRICT OBSERVANCE TO QUALITY AND DESIGN.

C. NOSOTTI begs to submit the following LIST of PRICES, by which it will be perceptible that at his manufactory the Mansion or Cottage may be completely furnished. The quality of every article guaranteed, and references of the highest class can be given.

DRAWING-ROOM.		£ s. d.
French silk and worsted damask, at per yard		0 7 9
Richly gilt ornamented cornices, for a 5 ft. 6 in. window		1 1 0
Walnut or rosewood chairs, from		1 1 0
Easy chairs, do., stuffed with horse-hair, from		2 10 0
Couch to match		4 4 0
Five-foot oval walnut loo-table on claws		8 10 0

DINING-ROOM.		£ s. d.
Brass poll, rings, ends, complete for a 6 ft. window		1 5 0
Reps curtains, at per yard		0 6 6
Extending dining-tables, 8 ft. by 4 ft. from		7 0 0
Mahogany chairs, in leather, from		1 1 0
Ditto easy chairs, in leather, all hair		2 12 0
Ditto couches, in leather		6 10 0

BEDROOM.		£ s. d.
A 4 ft. 6 in. Arabian bedstead, mattress, feather-bed, bolster, and two pillows		9 0 0
Four-foot marble top washstand, with drawers		2 18 0
Mahogany wardrobes, from		7 17 0

Brass and iron bedsteads at equally moderate prices; choice and novel materials for curtains; decorative and other furniture. French papers and chintzes.

Every article connected with gilding and decoration may be seen in the spacious Show-rooms,

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THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

**J. & S. B. FULLER & CO.** respectfully invite the Patrons of Art to VIEW their SUBSCRIPTION GALLERY for the LOAN OF WORKS OF ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the Kingdom.

\* A fine Collection of Drawings by Modern Masters always on Sale.

34 & 35, Rathbone Place.

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112, REGENT STREET, AND 4, LEADENHALL STREET, LONDON.

**BRONZES, Vases, Pearl and Ivory Work, Medieval Manufactures; Dressing Bags and Dressing Cases, Toilet Cases, Work Boxes and Work Tables, Inkstands, Fans.** The Largest Stock in England of Papier Maché Elegancies, Writing Desks, Envelope Cases, Despatch Boxes, Bagatelle, Backgammon, and Chess Tables. The premises in Regent Street extend fifty yards into Glasshouse Street, and are worthy of inspection as a specimen of elegant outfit. Everything that for the Work and Dressing Tables. Best Tooth Brushes, 9d. each; Best Steel Scissors and Pen Knives, 1s. each. The usual supply of first rate Cutlery, Razors, Razor Strops, Needles, &c., for which Mr. MECH'S Establishments have been so long famed.



### GLASS CHANDELIERS, CANDLESTICKS, WALL BRACKETS, &c.

For Gas or Candles, may be seen in the greatest variety in the NEW SHOW-ROOMS of

### PELLATT AND CO., FALCON GLASS WORKS, BLACKFRIARS.

Also, every requisite in CHINA, STONEWARE, and GLASS, of the newest Patterns.

The WORKS may be inspected on Tuesdays, Wednesdays, and Thursdays. The best approach from the West is on the Surrey side of the river.

### DR. DE JONGH'S

### LIGHT-BROWN COD LIVER OIL

Has now, in consequence of its marked superiority over every other variety, secured the entire confidence and almost universal preference of the most eminent Medical Practitioners as the most speedy and effectual remedy for CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, RHEUMATISM, SCIATICA, DIABETES, DISEASES OF THE SKIN, NEURALGIA, RICKETS, INFANTILE WASTING, GENERAL DEBILITY, and ALL SCROFULOUS AFFECTIONS.

Its leading distinctive characteristics are:—

COMPLETE PRESERVATION OF ACTIVE AND ESSENTIAL PRINCIPLES. INVARIABLE PURITY AND UNIFORM STRENGTH. ENTIRE FREEDOM FROM NAUSEOUS FLAVOUR AND AFTER-TASTE. RAPID CURATIVE EFFECTS, AND CONSEQUENT ECONOMY.

Opinion of **A. B. GRANVILLE, Esq., M.D., F.R.S.** Author of "The Spas of Germany," "The Spas of England," "On Sudden Death," &c. &c.

"Dr. Granville has used Dr. DE JONGH'S Light-Brown Cod Liver Oil extensively in his practice, and has found it not only efficacious, but uniform in its qualities. He believes it to be preferable in many respects to Oils sold without the guarantee of such an authority as Dr. DE JONGH. Dr. Granville has found that this particular kind produces the desired effect in a shorter time than others, and that it does not cause the nausea and indigestion too often consequent on the administration of the pale Newfoundland Oil. The Oil being, moreover, much more palatable, Dr. Granville's patients have themselves expressed a preference for Dr. de Jongh's Light-Brown Cod Liver Oil."

Sold ONLY in IMPERIAL Half-pints, 2s. 6d.; Pints, 4s. 9d.; Quarts, 9s.; and labelled with Dr. DE JONGH'S stamp and signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HARFORD, & CO., sole British Consignees, 77, Strand, London; and by many respectable Chemists and Druggists.

\* Proposed substitutions of other kinds of Cod Liver Oil should be strenuously resisted, as they proceed from interested motives, and will result in disappointment to the purchaser.

### FRAMPTON'S PILL OF HEALTH.

Price 1s. 1½d. and 2s. 9d. per box.

THE manifold advantages to the heads of families from the possession of a Medicine of known efficacy, that may be resorted to with confidence, and used with success in cases of temporary sickness, occurring in families more or less every day, are so obvious to all that no question can be raised of its IMPORTANCE to every housekeeper in the kingdom.

For Females these Pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dulness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and produce a healthy complexion. Sold by PHOENIX & HANSANT, 229, Strand, London, and all Medicine Vendors.

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Containing Size, Price, and Description of upwards of 500 Articles, consisting of

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Allens' Patent Solid Leather Quadruple Portmanteau. Bramah Lock.



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This new Patent Toilet Glass reflects the back of the Head as perfectly as it does the Face, and both in one Glass at the same time—enabling a lady to arrange her back hair with the greatest ease and precision: it is the most unique and complete article ever introduced into the dressing-room. The patent can also be affixed to any good toilet glass, at a cost of 40s. Drawings and prices sent free by post. To be seen only at the Patentees, MESSRS. HEAL & SON, whose warehouses also contain every variety of Toilet Glass that is manufactured, as well as a general assortment of Bedsteads, Bedding, and Bedroom Furniture.

### HEAL & SON'S

#### ILLUSTRATED CATALOGUE OF BEDSTEADS AND BEDDING,

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The Parasols in most demand this season are,

### THE "PERSIAN,"

In several New and beautiful Patterns (to be had only of the Patentees),

The "China Crape," & the "Irish Point Lace,"

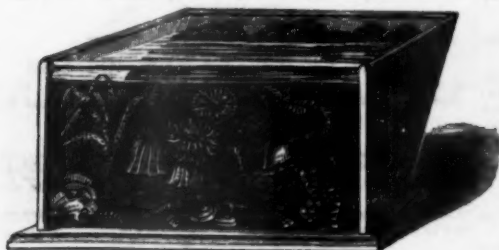
So much worn at

FÊTES, FLOWER-SHOWS, WEDDINGS, &c. &c.

In addition to their large stock of the above elegant and fashionable Parasols, W. & J. SANGSTER have also a great variety in Plain and Embroidered Silks, Moirées, &c. &c., of every description.

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SANDERS & WOOLCOTT,  
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Manufacturers of Glass Tanks to the Zoological Gardens in London and Dublin, and to various Institutions throughout the kingdom, will forward an illustrated and priced List on application to the above address, where the Tanks may be seen in operation.

## COMFORT TO THE FEET

THE PANNUS CORIUM BOOTS AND SHOES are extremely soft and easy, yielding to the action of the feet, without the least pressure or painful effect. A valuable relief to all who suffer from Corns, Bunions, Gout, Chilblains, or any tenderness.  
The PANNUS CORIUM sold by the yard or piece.  
HALL & Co., Patentees, 2, Wellington Street, Strand, leading to Waterloo Bridge.

## FASHIONABLE PARISIAN MILLINERY.

In the best taste, by first-rate Artists, and of the best and newest Materials.

Bonnets for the Season	-	21s. 0d.
Glacé Bonnets	-	16s. 6d.
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Straw Bonnets, Caps, Coiffures, Wreaths, and Flowers.

A GREAT VARIETY ON VIEW AT THE SHOW-ROOMS OF

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OPPOSITE BEAK STREET, LONDON.

J. & E. Smith's System of Measurement, sent post-free, enables Ladies to order their Bonnets from all parts of the Country with certainty of fit.

## THE CASPIATO, OR FOLDING BONNET.

By Royal Letters Patent.

The most fashionable and elegant Bonnet of the season. It is made in all the newest Paris styles and Materials, is lighter, fits better than any other, and packs in a box only two inches deep. It is of great advantage for transmission to India per Overland Route, costing little for freight, from the small space it occupies, especially if several are packed together. J. & E. Smith keep cases ready for the purpose, and give every information on the subject. Prices as their other Bonnets.

### J. & E. SMITH.

151, REGENT ST. OPPOSITE BEAK ST.  
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### ANTONI FORRER,

#### ARTIST IN HAIR & JEWELLERY

TO THE QUEEN, BY APPOINTMENT,

Removed from 136, Regent Street,

TO

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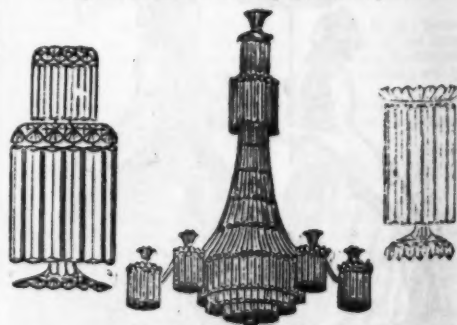
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No. 230.

LONDON: AUGUST,

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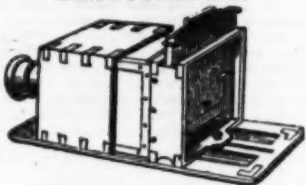
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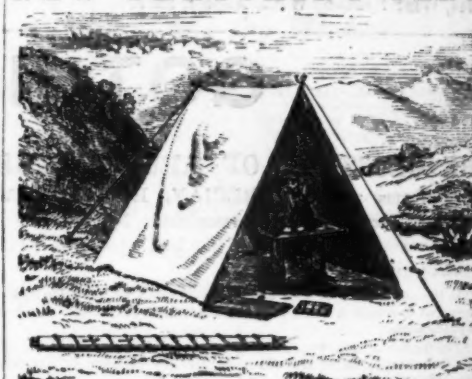
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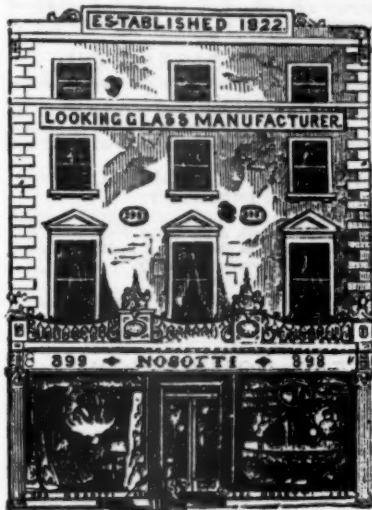
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Has now, in consequence of its marked superiority over every other variety, secured the entire confidence and almost universal preference of the most eminent Medical Practitioners as the most speedy and effectual remedy for CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, RHEUMATISM, SCIATICA, DIABETES, DISEASES OF THE SKIN, NEURALGIA, RICKETS, INFANTILE WASTING, GENERAL DEBILITY, and ALL SCROFULOUS AFFECTIONS.

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INVARIABLE PURITY AND UNIFORM STRENGTH.  
ENTIRE FREEDOM FROM NAUSEOUS FLAVOUR AND AFTER-TASTE.  
RAPID CURATIVE EFFECTS, AND CONSEQUENT ECONOMY.

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"Dr. De Jongh gives the preference to the Light-Brown Oil over the Pale Oil, which contains scarcely any volatile fatty acid, a smaller quantity of iodine, phosphoric acid, and the elements of bile, and upon which ingredients the efficacy of Cod Liver Oil, no doubt, partly depends. Some of the deficiencies of the Pale Oil are attributable to the method of its preparation, and especially to its filtration through charcoal. IN THE PREFERENCE OF THE LIGHT BROWN OVER PALE OIL WE FULLY CONCUR. We have carefully tested a specimen of Dr. De Jongh's Light-Brown Cod Liver Oil. We find it to be genuine, and rich in iodine and the elements of bile."

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ANALYSED AND APPROVED BY THE LATE DR. ANDREW URE,  
AND RECOMMENDED BY THE MEDICAL PROFESSION.

#### T. & D. CALLARD AND BOWSER

Reg to solicit attention to their "Prepared Food for Infants," having obtained, by their process of manufacture, a light, nutritious, unmedicated, Farinaceous Food, not having the astringent properties of so many articles now in use, they submit it to the public at a price that places it within the reach of all.

EXTRACT FROM THE "MEDICAL CIRCULAR."

Oct. 24, 1855.

"We can strongly recommend the 'Prepared Food for Infants,' manufactured by the Messrs. Callard and Bowser, as by a peculiar process of their own, which we have examined, the outer coverings of the starch granules are destroyed, and the farina converted into gum and dextrine, which, of course, are most easy of digestion. It is also stated by Dr. Ure to be devoid of those binding qualities so objectionable in most other kinds of Infants' Food."

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A Sample Canister forwarded by the Manufacturers on receipt of Fifteen Postage Stamps.

To be obtained by order of most respectable Chemists, Grocers, and Confectioners in the kingdom.



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Age	Without Profits.	With Profits.	Age	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
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30	2 4 0	2 10 4	60	6 1 0	6 7 4

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THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

ANNUAL INCOME UPWARDS OF £136,000.

The Funds or Property of the Company as at 31st December, 1837, amounted to £593,930 8s. 9d., invested in Government and other approved Securities.

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These Pills require neither attention nor confinement, and are certain to prevent the disease attacking any vital part. Sold by PROUT & HARGREY, 229, Strand, London, and all Medicine Vendors.

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exposed to the scorching rays of the Sun, and heated particles of Dust, will find

#### ROWLANDS' KALYDOR

a most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the skin. Freckles, Tan, Spots, Pimples, Flashes, and Discolorations, fly before its application, and give place to delicate clearness, with the glow of beauty and bloom. In cases of Sunburn, or Stings of Insects, its virtues have long been acknowledged.

Price 4s. 6d. and 8s. 6d. per Bottle.

The heat of Summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

#### ROWLANDS' MACASSAR OIL,

a delightfully fragrant and transparent preparation, and as an invigorator and purifier beyond all precedent.

Nor at this season can we be too careful to preserve the Teeth from the deleterious effects of Vegetable Acids (the immediate cause of Tooth-ache), by a systematic employment night and morning of

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a White Powder, compounded of the rarest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a grateful sweetness and purity.

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#### A CLEAR COMPLEXION.

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is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance, being at once a most fragrant perfume and delightful cosmetic. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, scurf, &c.; clear it from every humour, pimple, or eruption; and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful. In the process of shaving it is invaluable, as it allays the irritation and smarting pain, annihilates every pimple and all roughness, and renders the skin smooth and firm. It protects the skin from the effects of the cold winds and damp atmosphere which prevail during the winter months, and will be found beyond all praise to use as a Family Lotion on all occasions.

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#### SOUTH AFRICAN SHERRY.

Body, Softness, fine Aroma, with freedom from acidity, combined with purity.

Highly recommended for Families, Invalids, and Charitable purposes.

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THE LARGEST AND BEST SELECTION IN LONDON.

KITCHEN RANGES and COOKING APPARATUS, Gas Fittings, Baths, &c., for large or small Establishments.

CUTLERY, ELECTRO-PLATE, IRON and BRASS BEDSTEADS, and BEDDING, and every description of General Furnishing Ironmongery.

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The only Kitchen Range which obtained a Prize Medal and Special Approbation at the Great Exhibition, 1851.

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At the fifth appropriation of Profits for the five years terminating January 31, 1856, a Reversionary Bonus was declared of £1 10s. per cent. on the sums insured, and subsisting additions for every Premium paid during the five years. This Bonus, on Policies of the longest duration, exceeds £2 5s. per cent. per annum on the original sums insured, and increases a Policy of £1,000 to £1,638.

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Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1851.	Sum Payable after Death.
1820 . . . . .	£ s. d. 523 10 0	£ s. d. 114 5 0	£ s. d. 1638 1 0
1825 . . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . . .	185 3 0	89 17 0	1274 0 0
1840 . . . . .	128 15 0	84 13 0	1213 8 0
1845 . . . . .	65 15 0	79 18 0	1145 13 0
1850 . . . . .	10 0 0	75 15 0	1065 15 0
1855 . . . . .	—	15 0 0	1015 0 0

And for intermediate years in proportion.

The next appropriation will be made in 1861.

Insurances, without participation in Profits, may be effected at reduced rates. SAMUEL INGALL, Actuary.

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CARPET MANUFACTURERS

To Her Most Gracious Majesty the Queen, EDINBURGH,

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Importers of French Silks, Tapestries, Velvets, &c. CABINET-MAKERS AND UPHOLSTERERS, CARVERS AND GILDERS.

Orders Executed in all Parts of the Kingdom, and Specimens of their Goods, Designs, and Drawings, sent for inspection.

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To Tradesmen, Merchants, Shippers, Outfitters, &c.

WHEREAS it has lately come to my knowledge that some unprincipled person or persons have for some time past been impugning upon the public by selling to the Trade and others a spurious article under the name of

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this is to give notice, that I am the Original and Sole Proprietor and Manufacturer of the said Article, and do not employ any traveller, or authorize any person to represent themselves as coming from my Establishment, for the purpose of selling the said Ink. This Caution is published by me to prevent further impositions upon the public, and serious injury to myself.

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LA DUCHESSE PERFUME. A most agreeable and durable Perfume. Obtainable of every Vendor of Perfumery throughout the United Kingdom. None genuine that has not on the label (entered at Stationers' Hall), the signature, Philippon & Co., 1, Budge Row, St. Paul's; and 17, Tower Royal, New Cannon Street, London.

LA DUCHESSE POMADE, price 3s. 6d., and LA DUCHESSE SOAP, 1s. 6d.; THE OIL A LA DUCHESSE, price 3s. 6d.; THE COSMETIQUE FIXATEUR, price 1s. and 2s., are all scented with this delicious Perfume.

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From the experience of the last four years, W. and J. S. are so convinced of the superiority of the Paragon frames, that they continue to repair, if necessary, without any charge, all that may be purchased at any of their establishments, viz.—

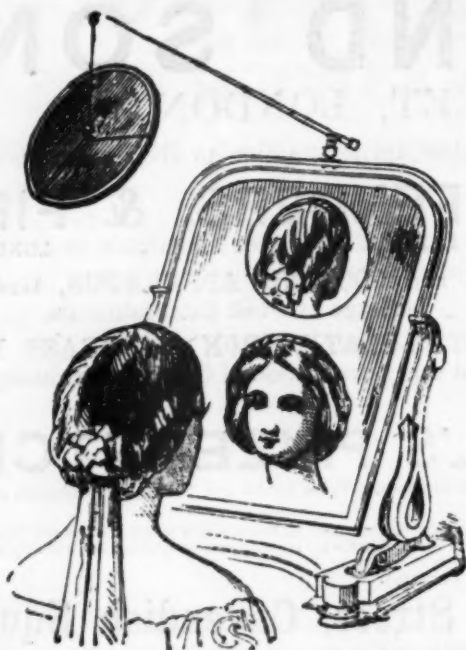
140, REGENT STREET,  
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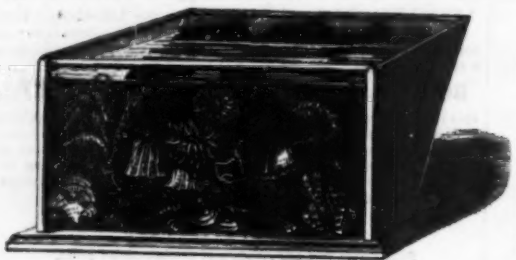


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 GRAY'S INN ROAD,

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**AMONTILLADO SHERRIES.**

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 QUEEN ISABELLA'S FAVOURITE WINES, as used at the  
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These WINES are totally distinctive in their characters—the SOLERA possessing great body and richness, the AMONTILLADO peculiar delicacy and dryness, combined with full, nutty flavour: each possessing in common all the qualities of first class WINES, rendering them at once the FINEST SHERRIES ever imported, and eminently suited to the PALATE of those who are able to appreciate and enjoy Wines of a really high class character.

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 Soda, Magnesia, Potass Waters, and Lemonade are manufactured as usual. Every bottle is protected by a label.

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 From 4s. 9d. Double Skirt, Flounced and Plain, with Jacket, which is very pretty. A fresh arrival from Paris every Wednesday. Patterns post free.  
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**CRYSTAL CHANDELIERS & LUSTRES**  
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 of singularly beautiful quality, comprising Decanters, Wine Glasses, Tumblers, Carafes, &c., and every other article that can be required for the Table.

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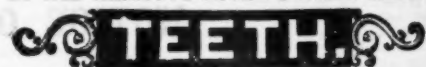
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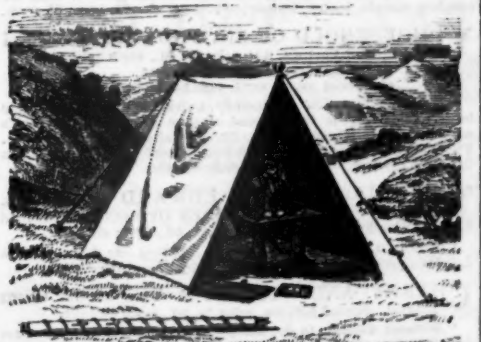
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HON. MR. JUSTICE VAUGHAN WILLIAMS.  
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**PLAN FOR THE CURRENT YEAR.**

The List is now open, and every subscriber of One Guinea will be entitled to an impression of a large and important Line Engraving by J. T. WILLMORE, A.R.A., from the well-known Original Picture by the late J. M. W. TURNER, R.A., "VENICE," "BELLINI'S PICTURES CONVEYED TO THE CHURCH OF THE REDENTORE."

And, in addition, THE CHANCE OF OBTAINING ONE OF THE PRIZES TO BE ALLOTTED IN APRIL NEXT, which will include—

THE RIGHT TO SELECT FOR HIMSELF A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;

STATUETTES IN BRONZE OF HER MAJESTY ON HORSEBACK, by T. THORNTON;

STATUETTES IN PORCELAIN of "The Stepping Stones," By E. W. WYON;

TAZZAS IN IRON, modelled by H. O. HALL, from an antique design in the British Museum;

MEDALS IN SILVER commemorative of T. Banks, R.A.;

PROOF IMPRESSIONS OF A LARGE MEZZOTINT, by G. R. WARD, from the original picture by A. JOHNSTON, "Tyndale translating the Bible into English;"

PROOF IMPRESSIONS OF A VALUABLE SET OF ETCHINGS, produced expressly for the Society by the ETCHING CLUB.

GEORGE GODWIN, } *Honorary*  
LEWIS POCOCK } *Secretaries.*

444, WEST STRAND, W.C., September, 1857.

**GLASS****SHADES**

FOR THE PROTECTION OF ALL ARTICLES WHICH MAY BE INJURED BY EXPOSURE;

**AQUARIA AND FERN CASES,**

IN A VARIETY OF SHAPES AND SIZES;

**PLATE GLASS; PATENT PLATE GLASS;****SHEET AND CROWN WINDOW GLASS; ROLLED ROUGH PLATE AND HORTICULTURAL SHEET GLASS;****PAINTED, STAINED, AND ORNAMENTAL WINDOW GLASS;****GLASS FOR PHOTOGRAPHIC PURPOSES.**

WHOLESALE AND RETAIL AT

**CLAUDET AND HOUGHTON'S,****89, HIGH HOLBORN, LONDON.**

LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

**DURABILITY OF GUTTA PERCHA TUBING.**

MANY inquiries have been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

"March 10th, 1852.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

**CLOCKS FOR THE MANTELPIECE, &c.**

GREAT BEAUTY AND PURITY OF DESIGN.

Works, the very best, having the latest improvements. Prices unusually low. Assortment the largest in London. General Style and Finish irreproachable.

**THOMAS PEARCE & SON, 23, LUDGATE HILL, LONDON (E.C.)****CAUTION.**

To Tradesmen, Merchants, Shippers, Outfitters, &c.  
WHEREAS it has lately come to my knowledge that some unprincipled person or persons have for some time past been imposing upon the public by selling to the Trade and others a spurious article under the name of

**BOND'S PERMANENT MARKING INK:**

this is to give notice, that I am the Original and Sole Proprietor and Manufacturer of the said Article, and do not employ any traveller, or authorise any person to represent themselves as coming from my Establishment, for the purpose of selling the said Ink. This Caution is published by me to prevent further impositions upon the public, and serious injury to myself.

**E. R. BOND,**

Sole Executrix and Widow of the late John Bond,

**28, Long Lane, West Smithfield, London.**

\* \* To avoid disappointment from the substitution of counterfeits, be careful to ask for the genuine Bond's Permanent Marking Ink, and further to distinguish it, observe that NO SIXPENNY SIZE is, or has at any time been prepared by him, the Inventor and Proprietor.

**LA DUCHESSE PERFUME.** A most agreeable and durable Perfume. Obtainable of every Vendor of Perfumery throughout the United Kingdom. None genuine that has not on the label (entered at Stationers' Hall), the signature, *Phillips & Co., 1, Budge Row, St. Paul's; and 17, Tower Royal, New Cannon Street, London.*

**LA DUCHESSE POMADE,** price 3s. 6d., and **LA DUCHESSE SOAP,** 1s. 6d.; **THE OIL A LA DUCHESSE,** price 3s. 6d.; **THE COSMATIQUE FIXATEUR,** price 1s. and 2s., are all scented with this delicious Perfume.

**MODERATOR LAMPS.**

Pure taste, originality of design, and great beauty of finish, are generally acknowledged to distinguish the Lamps of T. PEARCE & SON far above those of any other house in the trade. Many of the patterns—several in real Bronze—belong exclusively to this House, and are very choice specimens of Art manufacture.

Equal attention is bestowed on the all-important mechanism, than which nothing can be more simple, more solid, or less likely to get deranged; every lamp being tried, moreover, before it leaves the manufactory.

Direct Importers of only the finest Oil.

**THOMAS PEARCE & SON,**  
**23, LUDGATE HILL.****LONDON CARPET WAREHOUSE,****WAUGH & SON,****3 AND 4, GOODGE STREET.**

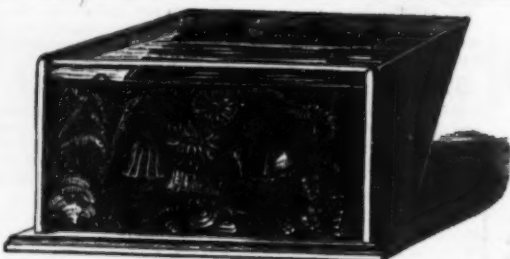




## LE MIROIR FACE ET NUQUE.

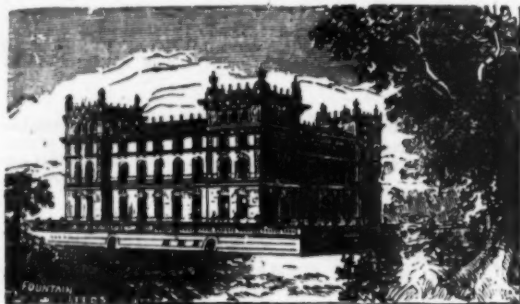
This new Patent Toilet Glass reflects the back of the Head as perfectly as it does the Face, and both in one Glass at the same time—enabling a lady to arrange her back hair with the greatest ease and precision: it is the most unique and complete article ever introduced into the dressing-room. The patent can also be affixed to any good toilet glass, at a cost of 40s. Drawings and prices sent free by post. To be seen only at the Patentees, MESSRS. HEAL & SON, whose warehouses also contain every variety of Toilet Glass that is manufactured, as well as a general assortment of Bedsteads, Bedding, and Bedroom Furniture.

**HEAL & SON'S**  
**ILLUSTRATED CATALOGUE OF BEDSTEADS AND BEDDING,**  
 CONTAINING  
 DESIGNS AND PRICES OF UPWARDS OF ONE HUNDRED BEDSTEADS,  
 SENT FREE BY POST.  
 London: **HEAL & SON, 196, Tottenham Court Road.**



**THE AQUARIUM.**  
**SANDERS & WOOLCOTT,**  
 54, DOUGHTY STREET,  
 GRAY'S INN ROAD,

Manufacturers of Glass Tanks to the Zoological Gardens in London and Dublin, and to various Institutions throughout the kingdom, will forward an illustrated and priced List on application to the above address, where the Tanks may be seen in operation.



**ILKLEY WELLS**  
 Hydropathic Establishment and Hotel.

The above extensive Establishment has recently been opened for the reception of Patients and Visitors. It is situated in the beautiful valley of the Wharfe, six miles from Bolton Abbey, Yorkshire.

It has been erected at a great cost, and is one of the finest and most delightful residences for Invalids both in summer and winter. The medical department is conducted by Dr. RUSCHNER, who, some fifteen years ago, first introduced the practice of Hydropathy into this part of the country. For further information, apply for Prospectus to Mr. STRACHAN, ILKLEY WELLS, near OTLEY.

## **SOLERA** AND **AMONTILLADO SHERRIES.**

Guaranteed, 1834 VINTAGE, 54s. per Dozen.  
 QUEEN ISABELLA'S FAVOURITE WINES, as used at the ROYAL TABLE OF SPAIN.

These WINES are totally distinctive in their characters—the SOLERA possessing great body and richness, the AMONTILLADO peculiar delicacy and dryness, combined with full, nutty flavour: each possessing in common all the qualities of first class WINES, rendering them at once the FINEST SHERRIES ever imported, and eminently suited to the PALATE of those who are able to appreciate and enjoy Wines of a really high class character.

Packages allowed for when returned.  
 Terms Cash.  
 Country Orders must contain a remittance. Cheques to be crossed "Bank of London."  
 J. L. DENMAN, WINE AND SPIRIT IMPORTER, 65, FENCHURCH STREET, LONDON.  
 Counting-house entrance, first door on the left up Railway Place.

## **CHUBB'S LOCKS,** With all the Recent Improvements. **STRONG FIRE-PROOF SAFES, CASH AND** **DEED BOXES.**

Complete Lists of Sizes and Prices may be had on application.  
 CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 16, Market Street, Manchester; and Horsley Fields, Wolverhampton.

## **SCHWEPPE'S** **MALVERN SELTZER WATER**

Is Manufactured from the Pure Water of the Holy Well, (leased by J. S. & Co.) and possesses all the celebrated properties of the original Nassau Spring.

**SCHWEPPE'S**  
 Soda, Magnesia, Potass Waters, and Lemonade are manufactured as usual. Every bottle is protected by a label.

**THOMAS PEARCE & SON,**  
 23, LUDGATE HILL, LONDON, E.C.



The largest and most beautiful Stock of  
**CRYSTAL CHANDELIERS & LUSTRES**  
 in London (for either Gas or Candles), all designed and manufactured by **THOMAS PEARCE & SON.**

A great variety of new and good patterns in  
**DINNER, DESSERT, TEA, AND TOILET SERVICES,**

at prices to suit every class of purchasers.  
**RICHLY-CUT TABLE GLASS**  
 of singularly beautiful quality, comprising Decanters, Wine Glasses, Tumblers, Carafes, &c., and every other article that can be required for the Table.

THE SELECTION OF  
**ORNAMENTS FOR THE MANTELPIECE,**  
 &c., continues unrivalled for its great variety, uncommon character, and good taste.

The whole Stock offers advantages to PARTIES FURNISHING not to be met with elsewhere, while the prices are lower than usual. ESTABLISHED UPWARDS OF 30 YEARS.



**ANTONI FORRER,**  
**ARTIST IN HAIR & JEWELLERY**  
 TO THE QUEEN, BY APPOINTMENT,  
 Removed from 136, Regent Street,  
 TO  
 24, BAKER STREET, PORTMAN SQUARE,  
 OPPOSITE THE BAZAAR.

**ANTONI FORRER** has no connexion whatever with 136, Regent Street.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

## **TEETH.**

(COMPLETE SETS WITHOUT SPRINGS).  
 on the new and painless System, which is admitted by the highest medical certificates to excel all others. This system is the only one capable of securing health, comfort, and personal appearance; and as mastication and articulation are perfectly restored, the wearer soon becomes unconscious of using Artificial Teeth.

**A PERFECTLY WHITE ENAMEL**  
 for decayed Front Teeth has also been introduced, and is only to be obtained of Messrs. GABRIEL, the old established Dentists, at their Establishment,

**33, LUDGATE HILL, LONDON,**  
 Five Doors from the Old Bailey;  
 And at 134, DUKE STREET, LIVERPOOL.  
 Consultation gratis. Charges within the reach of the most economical. Established 1804.

WHEN a person feels himself what is called "not quite up to the mark" it will be good policy instantly to make use of



The result of this precaution is, that very often a severe and even dangerous illness is avoided. Those who use Parr's Pills judiciously have seldom occasion to resort to doctors, or to take any other medicine. It will be true economy always to have in the house a box of Parr's Life Pills.

Sold by all respectable chemists and medicine vendors in town and country. In boxes, price 1s. 1d. and 2s. 9d.; and in family packets, 11s. each. The English government stamp is affixed to each box of the genuine medicine.

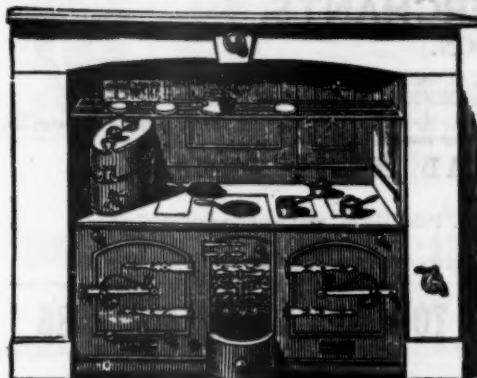
**A NEW DISCOVERY.—MR. HOWARD, Surgeon-Dentist, 52, Fleet Street, has introduced an entirely NEW DESCRIPTION OF ARTIFICIAL TEETH, fixed without Springs, wires, or ligatures. They so perfectly resemble the natural Teeth as not to be distinguished from the original by the closest observer; they will NEVER CHANGE COLOUR or DECAY, and will be found very superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will give support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.**

52, FLEET STREET.  
 At home from Ten till Five.

# BENHAM AND SONS,

WIGMORE STREET, LONDON,

Having completed the Alterations and Enlargement of their Premises, invite attention to their extensive suite of Show-rooms.



## STOVES, FENDERS, & FIRE-IRONS,

THE LARGEST AND BEST SELECTION IN LONDON.

KITCHEN RANGES and COOKING APPARATUS, Gas Fittings, Baths, &c., for large or small Establishments.

CUTLERY, ELECTRO-PLATE, IRON and BRASS BEDSTEADS, and BEDDING, and every description of General Furnishing Ironmongery.

## FLAVEL'S PRIZE KITCHENER,

The only Kitchen Range which obtained a Prize Medal and Special Approbation at the Great Exhibition, 1851.

FLAVEL'S PRIZE KITCHENER is strongly recommended for its simplicity of construction and its economy and cleanliness in use. It is made from 3 feet to 18 feet in width, suitable for large or small establishments, and may be arranged to supply a Bath, Steam Kettles, Steam Closet, &c. It is an effectual cure for Smoky Chimneys.

**BENHAM and SONS, 19, Wigmore Street, Cavendish Square, London;**

ALSO IN THE HARDWARE COURT OF THE CRYSTAL PALACE, SYDENHAM.

## SANGSTERS' SILK AND ALPACA UMBRELLAS ON FOX'S PARAGON FRAMES.



"It is impossible to enumerate all the little contrivances that have helped to bring about increased longevity, such, for example, as the Umbrella, which was so much ridiculed on its first introduction, and is now such a universal friend."—*Vide Times*, January 11, 1856.

The continued rise in Silk has rendered the use of ALPACA for UMBRELLAS completely indispensable, and the manufacturers at BRADFORD are producing it in quality so nearly approaching Silk, that it can scarcely be distinguished from it, whilst its superiority in point of wear is well known.

From the experience of the last four years, W. and J. S. are so convinced of the superiority of the Paragon frames, that they continue to repair, if necessary, without any charge, all that may be purchased at any of their establishments, viz.—

140, REGENT STREET,  
94, FLEET STREET,

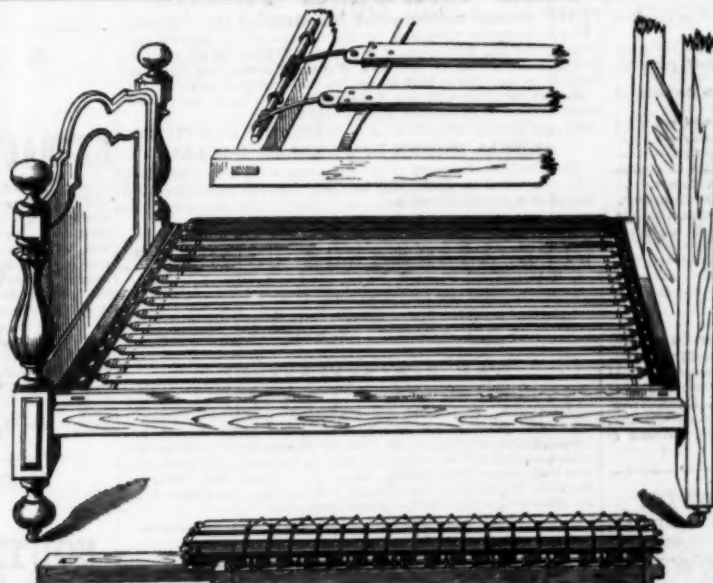
10, ROYAL EXCHANGE,  
75, CHEAPSIDE.

SHIPPERS SUPPLIED.



THE PRICES ARE AS UNDER.

No. 1. for 3 ft. Bedstead	£1 15 0
„ 2. „ 3 „ 6 in. „	1 18 6
„ 3. „ 4 „ 0 „	2 5 0
„ 4. „ 4 „ 6 „	2 10 0



THE PRICES ARE AS UNDER.

No. 5. for 5 ft. Bedstead	£2 12 6
„ 5 1/2 „ 5 „ 3 in. „	2 17 6
„ 6. „ 5 „ 6 „	2 17 6
„ 7. „ 6 „ 0 „	3 2 6

## WILLIAM SMEE AND SONS

BEG TO INTRODUCE THE

## SPRING MATTRESS (TUCKER'S PATENT),

As being equally luxurious, but firmer, and affording more support than the best description of French and German Spring Mattresses. It has also considerable advantages over all others, in

### ITS SIMPLICITY.

Every part of it is exposed to view, and it is of so simple construction, that its application cannot be misunderstood.

### ITS CLEANLINESS.

By merely lifting off the upper mattress, each part of it may be easily dusted and brushed, or, if necessary, washed. It affords no harbour for vermin, nor is there any canvas, hair, or other material in which moth can collect.

### ITS PORTABILITY.

When folded, it forms a package 6 feet 6 long, and only 8 inches square. It has no screws or fastenings, so that any one may fit or unfix it in a few moments.

### ITS CHEAPNESS.

The cost of it is considerably less than the ordinary French and German Spring Mattresses; and it renders unnecessary the palliases,acking, lathes, or any other bottom to the bedstead.

From its Cheapness and Cleanliness, this "Mattress" is especially adapted to the use of Schools, Hotels, and all large Establishments. It is made to suit any Bedstead, and can be obtained of the principal Upholsterers and Bedding Warehousemen in London and the Country, or Wholesale of the Manufacturers,

**WILLIAM SMEE & SONS, Cabinet Makers and Upholsterers, 6, Finsbury Pavement, London.**



# DUTY OFF TEA!

PRICES ALL REDUCED FOUR PENCE PER POUND.

## THE BEST AND CHEAPEST TEAS IN ENGLAND

ARE AT ALL TIMES TO BE OBTAINED OF

**PHILLIPS AND COMPANY, TEA MERCHANTS,**  
8, KING WILLIAM STREET, CITY, LONDON.

STRONG CONGOU TEA, 2s. 8d., 2s. 10d., 3s.  
GOOD COFFEE, 1s. PRIME COFFEE, 1s. 1d., 1s. 2d., and 1s. 3d.

RICH SOUCHONG TEA, at 3s. 2d., 3s. 4d., 3s. 8d., 4s., 4s. 4d.  
RICH MOCHA COFFEE, 1s. 4d., 1s. 6d., 1s. 8d.

TEAS, COFFEES, and SPICES, sent carriage free to any Railway Station or Market Town in England, if to the value of 40s., or upwards. By this liberal arrangement, those residing at a distance can enjoy all the advantages of the London Markets for Tea, Coffee, and Colonial Produce, just as though they were residing in London.

**PHILLIPS AND COMPANY, TEA AND COLONIAL MERCHANTS,**  
8, KING WILLIAM STREET, CITY, LONDON.

A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.  
SUGARS ARE SUPPLIED AT MARKET PRICES.

37 Samples of Tea and Coffee are also open for inspection in Case No. 5, in the South Eastern Gallery of the CRYSTAL PALACE.

### THE EAGLE AND PALLADIUM INSURANCE COMPANY.

2, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS,  
LONDON.

#### TRUSTEES.

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THE realised Assets of this Company amount to One Million Two Hundred and Fifty Thousand Pounds.  
The Annual Income exceeds Two Hundred Thousand Pounds.  
The Number of Existing Policies is upwards of Six Thousand Five Hundred.  
The Total Amount assured exceeds Four Million Four Hundred Thousand Pounds.

A Division of Surplus will take place in June next: the Divisions are Quinquennial, and the whole Surplus (less Twenty per cent. only) is distributed among the Assured.

The Premiums required, although moderate, entitle the Assured to 80 per cent. of the Quinquennial Surplus.

The lives assured are permitted in time of peace, and not being engaged in mining or gold digging, to reside in any country; or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are paid by the Company.  
By recent enactments, persons are exempt, under certain restrictions, from Income Tax, as respects so much of their income as they may devote to Assurances on Lives.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post-free on application at the Office, or to any of the Company's Agents.

**MARBLE CHIMNEY PIECES.**—Upwards of 300 on View, from 25s. to 200 guineas. Tombs, Monuments, Head and Foot Stones, Fonts, Vases, Tables, Pedestals, Sculptured Groups, Figures, &c. Manufactories: Carrara, Italy; Brussels; and at the Foreign and British Marble Galleries, 17, Newman Street, Oxford Street, London, W. EDWARDS, EDWARDS & CO., Proprietors. Vide "Building News," Feb. 13, 1857, "WORKS IN MARBLE."

### PREPARED FOOD FOR INFANTS.

ANALYSED AND APPROVED BY THE LATE DR. ANDREW URE, AND RECOMMENDED BY THE MEDICAL PROFESSION.

#### T. & D. CALLARD AND BOWSER

Beget to solicit attention to their "Prepared Food for Infants," having obtained, by their process of manufacture, a light, nutritious, unmedicated, Farinaceous Food, not having the astringent properties of so many articles now in use, they submit it to the public at a price that places it within the reach of all.



EXTRACT FROM THE "MEDICAL CIRCULAR."

Oct. 24, 1855.

"We can strongly recommend the 'Prepared Food for Infants,' manufactured by the Messrs. Callard and Bowser, as by a peculiar process of their own, which we have examined, the outer coverings of the starch granules are destroyed, and the farina converted into gum and dextrine, which, of course, are most easy of digestion. It is also stated by Dr. Ure to be devoid of those binding qualities so objectionable in most other kinds of Infants' Food."

Manufactured by T. & D. Callard and Bowser, St. John's Wood, London.

A Sample Canister forwarded by the Manufacturers on receipt of Fifteen Postage Stamps.  
To be obtained by order of most respectable Chemists, Grocers, and Confectioners in the Kingdom.

### PELICAN LIFE INSURANCE COMPANY.

Established in 1797.

70, Lombard Street, City, and 57, Charing Cross, Westminster.

#### DIRECTORS.

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This Company offers

#### COMPLETE SECURITY.

Moderate Rates of Premium with Participation in Profits.  
Low Rates without Profits.

#### LOANS

In connection with Life Assurance on approved security, in sums of not less than £500.

#### ANNUAL PREMIUM

required for the Assurance of £100 for the whole term of life:—

Age	Without Profits.	With Profits.	Age	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

ROBERT TUCKER, Secretary.

### SPECIAL NOTICE.

#### THIRD DIVISION OF PROFITS.

THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

ANNUAL INCOME UPWARDS OF £136,000.

The Funds or Property of the Company as at 31st December, 1857, amounted to £593,930 8s. 9d., invested in Government and other approved Securities.

### UNITED KINGDOM

**LIFE ASSURANCE COMPANY,**  
8, WATERLOO PLACE, PALL MALL, LONDON. (S.W.)

The Hon. FRANCIS SCOTT, M.P., Chairman.  
CHARLES BERWICK CURTIS, Esq., Deputy-Chairman.  
(By Order) P. MACINTYRE, Secretary.

### THE PEN SUPERSEDED.

MARKING all kinds of Linen, Silk, Cotton, Coarse Towels, &c., with the PATENT ELECTRO-SILVER PLATES, prevents the Ink spreading, and never washes out. Initial Plate, 1s.; Name, 2s.; set of Numbers, 2s.; Crest, 5s.; with directions for use sent, post free, for stamps. Movable alphabets and stamps with shifting dates.—T. CULLETON, Patentee, Heraldic Engraver to the Queen, 2, Long Acre (one door from St. Martin's Lane). No Travellers employed.

### FISHER'S DRESSING-CASES 188, STRAND.

FISHER'S PORTMANTEAUS AND TRAVELLING BAGS.

FISHER'S NEW DRESSING BAG.

Catalogues Post Free.

188, STRAND, LONDON.

### BLAIR'S GOUT AND RHEUMATIC PILLS.

Price 1s. 1d. and 2s. 9d. per box.

THIS preparation is one of the benefits which the science of modern chemistry has conferred upon mankind; for during the first twenty years of the present century to speak of a cure for the Gout was considered a romance; but now the efficacy and safety of this medicine is so fully demonstrated by unsolicited testimonials from persons in every rank of life, that public opinion proclaims Blair's Pills as one of the most important discoveries of the age; and, in testimony of its efficacy, Mr. William Courtney, of Barton Stacey, Hants, says:—"Having suffered much from Gout, I had resort to Blair's Pills, and within two hours I was quite easy. The use of these Pills ought really to be known all over the world."

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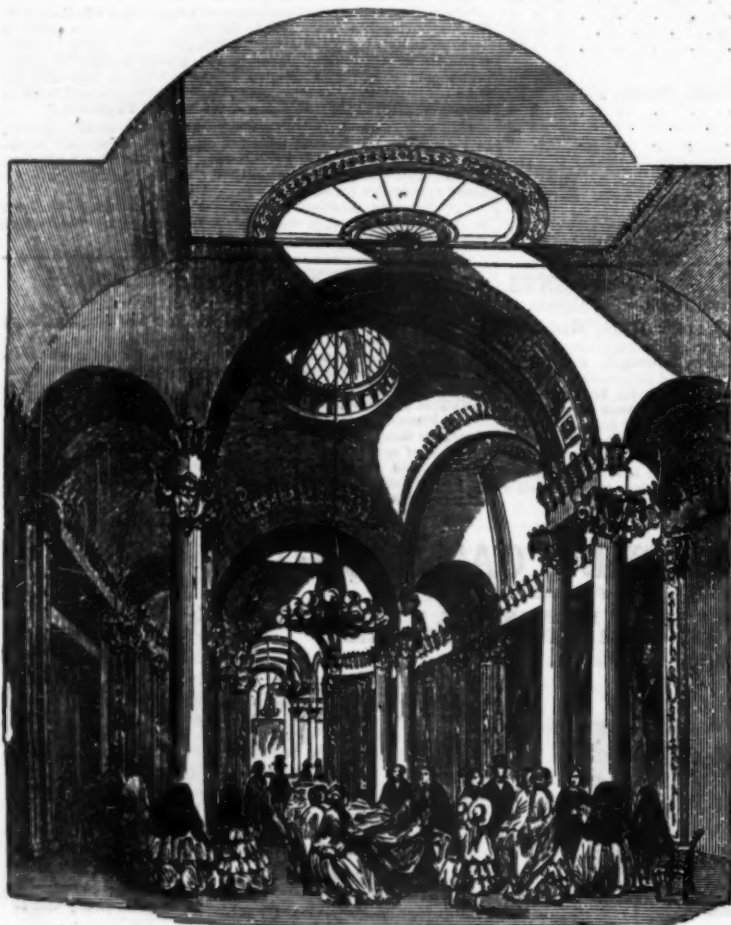
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No. 232.

LONDON: OCTOBER,

1857.

## CRYSTAL PALACE.—PICTURE GALLERY.

THE WINTER EXHIBITION will be opened to the Public at the latter end of the present month, of which due notice will be given.

British Artists intending to exhibit are requested to address Mr. HENRY MOGFORD, F.S.A., at the Crystal Palace, to whom the arrangements are confided. The Society of Artists in Paris, under the presidency of the BARON TAYLOR, have entered into engagements with the Crystal Palace Company for an extensive display of fine pictures by the leading Artists of the French School, from the late Exhibition at the "PALAIS DE L'INDUSTRIE" in the Champs Elysées.

The Society of Artists have formed a committee for the above purpose, consisting of A. MOREAU, President, and MM. JUSTIN OUVRIER, DAUZATS, CIBOT, Ch. LEFEBURE, SABATIER, A. De FONTENAY, and AUG. BOHM, Agent in Paris, M. HENRI BERTHOUD, Rue des Maçons, Sorbonne.

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By Order,

GEO. GROVE, Secretary.

CRYSTAL PALACE, October 1, 1857.

## TO SCULPTORS, ARCHITECTS, and OTHERS

(British and Foreign).—EXTENSION OF TIME.—In accordance with representations made to the Committee by a deputation of Artists, the TIME for sending in Designs for a MEMORIAL of the GREAT EXHIBITION of 1857, is EXTENDED to TUESDAY, FEBRUARY 2nd, 1858. A scale of 2 inches to the foot is suggested, but not insisted on.

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From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

### SOLERA

AND

#### AMONTILLADO SHERRIES.

Guaranteed, 1834 VINTAGE, 54s. per Dozen.

QUEEN ISABELLA'S FAVOURITE WINES, as used at the ROYAL TABLE OF SPAIN.

These WINES are totally distinctive in their characters—the SOLERA possessing great body and richness, the AMONTILLADO peculiar delicacy and dryness, combined with full, nutty flavour: each possessing in common all the qualities of first class WINES, rendering them at once the FINEST SHERRIES ever imported, and eminently suited to the PALATE of those who are able to appreciate and enjoy Wines of a really high class character.

Packages allowed for when returned.

Terms Cash.

Country Orders must contain a remittance. Cheques to be crossed "Bank of London."  
J. L. DENMAN, WINE AND SPIRIT IMPORTER, 65, FENCHURCH STREET, LONDON.  
Counting-house entrance, first door on the left up Railway Place.

### CHUBB'S LOCKS,

With all the Recent Improvements.

#### STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.

Complete Lists of Sizes and Prices may be had on application.  
CHUBB & SON, 57, St. Paul's Churchyard, London; 23, Lord Street, Liverpool; 16, Market Street, Manchester; and Horsley Fields, Wolverhampton.

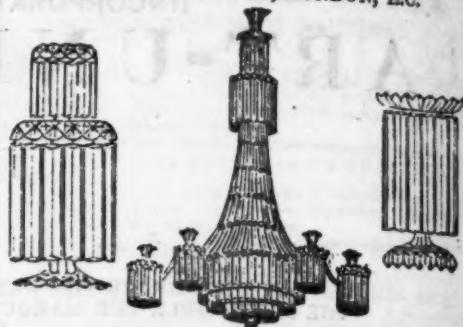
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Is Manufactured from the Pure Water of the Holy Well, (leased by J. S. & Co.) and possesses all the celebrated properties of the original Nassau Spring.

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Soda, Magnesia, Potass Waters, and Lemonade are manufactured as usual. Every bottle is protected by a label.

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The largest and most beautiful Stock of  
**CRYSTAL CHANDELIERS & LUSTRES**  
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A great variety of new and good patterns in

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**RICHLY-CUT TABLE GLASS**  
of singularly beautiful quality, comprising Decanters, Wine Glasses, Tumblers, Carafes, &c., and every other article that can be required for the Table.

THE SELECTION OF

**ORNAMENTS FOR THE MANTELPIECE,**  
&c., continues unrivalled for its great variety, uncommon character, and good taste.

The whole Stock offers advantages to PARTIES FURNISHING not to be met with elsewhere, while the prices are lower than usual.  
ESTABLISHED UPWARDS OF 50 YEARS.



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Removed from 136, Regent Street,

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OPPOSITE THE BAZAAR.

ANTONI FORRER has no connexion whatever with  
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BY HER MAJESTY'S ROYAL LETTERS PATENT.

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(COMPLETE SETS WITHOUT SPRINGS).

on the new and painless System, which is admitted by the highest medical certificates to excel all others. This system is the only one capable of securing health, comfort, and personal appearance; and as mastication and articulation are perfectly restored, the wearer soon becomes unconscious of using Artificial Teeth.

#### A PERFECTLY WHITE ENAMEL

for decayed Front Teeth has also been introduced, and is only to be obtained of Messrs. GABRIEL, the old established Dentists, at their Establishment,

33, LUDGATE HILL, LONDON,

Five Doors from the Old Bailey;

And at 134, DUKE STREET, LIVERPOOL.

Consultation gratis. Charges within the reach of the most economical. Established 1804.



ANOTHER CURE OF 15 YEARS' ASTHMA

BY

#### DR. LOCOCK'S PULMONIC WAFERS.

Garden Place, Chesham-hill.

GENTLEMEN.—For the last 15 years my wife has been afflicted with severe asthma, and during that time has never been able to obtain more than temporary and partial relief. Since she has taken two boxes of the Wafers, her cough has quite left her, and her breathing is now as free as she could wish. In fact, such is the inestimable benefit she has derived from them, that she is anxious to make her testimonial as public as possible, in order that others similarly afflicted may participate in the comfort and the relief she now enjoys.  
J. HEYWOOD.

#### DR. LOCOCK'S WAFERS

Give instant relief and a rapid cure of asthma, coughs, and all disorders of the breath and lungs.

#### TO SINGERS AND PUBLIC SPEAKERS

They are invaluable, as in a few hours they remove all hoarseness, and increase the power and flexibility of the voice.

THEY HAVE A MOST PLEASANT TASTE.

Price 1s. 1d., 2s. 6d., & 11s. per box.

Sold by all Medicine Vendors.



# IMPORTANT FAMILY MEDICINE. NORTON'S CAMOMILE PILLS,

THE MOST CERTAIN PRESERVER OF HEALTH,

A Mild, yet Speedy, Safe, and Effectual Aid in Cases of Indigestion and all Stomach Complaints,  
AND, AS A NATURAL CONSEQUENCE, A PURIFIER OF THE BLOOD, AND A SWEETENER OF THE WHOLE SYSTEM.

**I**NDIGESTION is a weakness or want of power of the digestive juices in the stomach to convert what we eat and drink into healthy matter, for the proper nourishment of the whole system. It is caused by everything which weakens the system in general, or the stomach in particular. From it proceed nearly all the diseases to which we are liable; for it is very certain that, if we could always keep the stomach right, we should only die by old age or accident. Indigestion produces a great variety of unpleasant sensations; amongst the most prominent of its miserable effects are a want of, or an inordinate, appetite, sometimes attended with a constant craving for drink, a distention or feeling of enlargement of the stomach, flatulency, heart-burn, pains in the stomach, acidity, unpleasant taste in the mouth, perhaps sickness, rumbling noise in the bowels; in some cases of depraved digestion there is nearly a complete disrelish for food, but still the appetite is not greatly impaired, as at the stated period of meals persons so afflicted can eat heartily, although without much gratification; a long train of nervous symptoms are also frequent attendants, general debility, great languidness, and incapacity for exertion. The minds of persons so afflicted frequently become irritable and desponding, and great anxiety is observable in the countenance; they appear thoughtful, melancholy, and dejected; under great apprehension of some imaginary danger; will start at any unexpected noise or occurrence, and become so agitated that they require some time to calm and collect themselves; yet for all this the mind is exhilarated without much difficulty; pleasing events, society, will for a time dissipate all appearance of disease; but the excitement produced by an agreeable change vanishes soon after the cause has gone by. Other symptoms are—violent palpitations, restlessness, the sleep disturbed by frightful dreams and startings, and affording little or no refreshment: occasionally there is much moaning, with a sense of weight and oppression upon the chest, nightmare, &c.

It is almost impossible to enumerate all the symptoms of this first invader upon the constitution, as in a hundred cases of *Indigestion* there will probably be something peculiar to each; but, be they what they may, they are all occasioned by the food becoming a burden rather than a support to the stomach; and in all its stages the medicine most wanted is that which will afford speedy and effectual assistance to the digestive organs, and give energy to the nervous and muscular system—nothing can more speedily or with more certainty effect so desirable an object than *Norton's Extract of Camomile Flowers*. The herb has from time immemorial been highly esteemed in England as a grateful anodyne, imparting an aromatic bitter to the taste, and a pleasing degree of warmth and strength to the stomach; and in all cases of indigestion, gout in the stomach, windy colic, and general weakness, it has for ages been strongly recommended by the most eminent practitioners as very useful and beneficial. The great, indeed only, objection to their use has been the large quantity of water which it takes to dissolve a small part of the flowers, and which must be taken with it into the stomach. It requires a quarter of a pint of boiling water to dissolve the soluble portion of one drachm of camomile flowers; and when one, or even two ounces may be taken with advantage, it must at once be seen how impossible it is to take a proper dose of this wholesome herb in the form of tea; and the only reason why it has not long since been placed the very first in rank of all restorative medicines is, that in taking it the stomach has always been loaded with water, which tends in a great measure to counteract, and very frequently wholly to destroy the effect. It must be evident, that loading a weak stomach with a large quantity of water, merely for the purpose of conveying into it a small quantity of medicine, must be injurious; and that the medicine must possess powerful renovating properties only to counteract the bad effects likely to be produced by the water. Generally speaking, this has been the case with camomile flowers, a herb possessing the highest restorative qualities, and, when properly taken, decidedly the most speedy restorer, and the most certain preserver of health.

These PILLS are wholly CAMOMILE, prepared by a peculiar process accidentally discovered, and known only to the proprietor, and which he firmly believes to be one of the most valuable modern discoveries in medicine, by which all the essential and extractive matter of more than an ounce of the flowers is concentrated in four moderate-sized pills. Experience has afforded the most ample proof that they possess all the fine aromatic and stomachic properties for which the herb has been esteemed; and as they are taken into the stomach unincumbered by any diluting or undigestible substance, in the same degree has their benefit been more immediate and decided. Mild in their operation, and pleasant in their effect, they may be taken at any age, and under any circumstance, without danger or inconvenience; a person exposed to cold and wet a whole day or night could not possibly receive any injury from taking them, but, on the contrary, they would effectually prevent a cold being taken. After a long acquaintance with, and strict observance of, the medicinal properties of *Norton's Camomile Pills*, it is only doing them justice to say, that they are really the most valuable of all TONIC MEDICINES. By the word *tonic* is meant a medicine which gives strength to the stomach sufficient to digest in proper quantities all wholesome food, which increases the power of every nerve and muscle of the human body, or, in other words, invigorates the nervous and muscular systems. The solidity or firmness of the whole tissue of the body, which so quickly follows the

use of *Norton's Camomile Pills*, their certain and speedy effects in repairing the partial dilapidations from time or intemperance, and their lasting salutary influence on the whole frame, is most convincing, that in the smallest compass is contained the largest quantity of the tonic principle, of so peculiar a nature as to pervade the whole system, through which it diffuses health and strength.

As *Norton's Camomile Pills* are particularly recommended for all stomach complaints or indigestion, it will probably be expected that some advice should be given respecting diet; though, after all that has been written upon the subject, after the publication of volume upon volume, after the country has, as it were, been inundated with practical essays on diet, as a means of prolonging life, it would be unnecessary to say more, did we not feel it our duty to make the humble endeavour of inducing the public to regard them not, but to adopt that course which is dictated by nature, by reason, and by common sense. Those persons who study the wholesomes, and are governed by the opinions of writers on diet, are uniformly both unhealthy in body and weak in mind. There can be no doubt that the palate is designed to inform us what is proper for the stomach, and of course that must best instruct us what food to take, and what to avoid; we want no other adviser. Nothing can be more clear than that those articles which are agreeable to the taste were by nature intended for our food and sustenance, whether liquid or solid, foreign or of native production; if they are pure and unadulterated, no harm need be dreaded by their use; they will only injure by abuse. Consequently, whatever the palate approves, eat and drink, always in moderation, but never in excess; keeping in mind that the first process of digestion is performed in the mouth, the second in the stomach; and that, in order that the stomach may be able to do its work properly, it is requisite that the first process should be well performed; this consists in masticating or chewing the solid food, so as to break down and separate the fibres and small substances of meat and vegetables, mixing them well, and blending the whole together before they are swallowed; and it is particularly urged upon all to take plenty of time to their meals, and never to eat in haste. If you conform to this short and simple, but comprehensive advice, and find that there are various things which others eat and drink with pleasure, and without inconvenience, and which would be pleasant to yourself, only that they disagree, you may at once conclude that the fault is in the stomach, that it does not possess the power which it ought to do, that it wants assistance, and the sooner that assistance is afforded the better. A very short trial of this medicine will best prove how soon it will put the stomach in a condition to perform with ease all the work which nature intended for it. By its use you will soon be able to enjoy, in moderation, whatever is agreeable to the taste, and unable to name one individual article of food which disagrees with, or sits unpleasantly on the stomach. Never forget that a small meal well digested affords more nourishment to the system than a large one, even of the same food, when digested imperfectly. Let the dish be ever so delicious, ever so enticing a variety offered, the bottle ever so enchanting, never forget that temperance tends to preserve health, and that health is the soul of enjoyment. But should an impropriety be at any time committed, by which the stomach becomes overloaded or disordered, render it immediate aid by taking a dose of *Norton's Camomile Pills*, which will so promptly assist in carrying off the burden thus imposed upon it, that all will soon be right again.

It is most certainly true that every person in his lifetime consumes a quantity of noxious matter, which if taken at one meal would be fatal: it is these small quantities of noxious matter, which are introduced into our food either by accident or wilful adulteration, which we find so often upset the stomach, and not unfrequently lay the foundation of illness, and perhaps final ruination to health. To preserve the constitution, it should be our constant care, if possible, to counteract the effect of these small quantities of unwholesome matter; and whenever, in that way, an enemy to the constitution finds its way into the stomach, a friend should be immediately sent after it, which would prevent its mischievous effects, and expel it altogether; no better friend can be found, nor one which will perform the task with greater certainty, than *NORTON'S CAMOMILE PILLS*. And let it be observed, that the longer this medicine is taken, the less it will be wanted; it can in no case become habitual, as its entire action is to give energy and force to the stomach, which is the spring of life, the source from which the whole frame draws its succour and support. After an excess of eating or drinking, and upon every occasion of the general health being at all disturbed, these Pills should be immediately taken, as they will stop and eradicate disease at its commencement. Indeed, it is most confidently asserted, that by the timely use of this medicine only, and a common degree of caution, any person may enjoy all the comforts within his reach, may pass through life without an illness, and with the certainty of attaining a healthy old age.

On account of their volatile properties, they must be kept in bottles; and, if closely corked, their qualities are neither impaired by time nor injured by any change of climate whatever. Sold by all Medicine Vendors, price 1s. 1½d. and 2s. 9d. each, with full directions. The large bottle contains the quantity of three small ones, or Pills equal to 14 oz. of Camomile Flowers.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.



# DUTY OFF TEA!

PRICES ALL REDUCED FOUR PENCE PER POUND.

## THE BEST AND CHEAPEST TEAS IN ENGLAND

ARE AT ALL TIMES TO BE OBTAINED OF

### PHILLIPS AND COMPANY, TEA MERCHANTS,

8, KING WILLIAM STREET, CITY, LONDON.

STRONG CONGOU TEA, 2s. 8d., 2s. 10d., 3s.  
GOOD COFFEE, 1s. PRIME COFFEE, 1s. 1d., 1s. 2d., and 1s. 3d.

RICH SOUCHONG TEA, at 3s. 2d., 3s. 4d., 3s. 8d., 4s., 4s. 4d.  
RICH MOCHA COFFEE, 1s. 4d., 1s. 6d., 1s. 8d.

TEAS, COFFEES, and SPICES, sent carriage free to any Railway Station or Market Town in England, if to the value of 40s., or upwards. By this liberal arrangement, those residing at a distance can enjoy all the advantages of the London Markets for Tea, Coffee, and Colonial Produce, just as though they were residing in London.

### PHILLIPS AND COMPANY, TEA AND COLONIAL MERCHANTS,

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A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.

SUGARS ARE SUPPLIED AT MARKET PRICES.

Samples of Tea and Coffee are also open for inspection in Case No. 5, in the South Eastern Gallery of the CRYSTAL PALACE.

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The Number of Existing Policies is upwards of Six Thousand Five Hundred.

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A Division of Surplus will take place in June next: the Divisions are Quinquennial, and the whole Surplus (less Twenty per cent. only) is distributed among the Assured.

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The lives assured are permitted in time of peace, and not being engaged in mining or gold digging, to reside in any country; or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are paid by the Company. By recent enactments, persons are exempt, under certain restrictions, from Income Tax, as respects so much of their income as they may devote to Assurances on Lives.

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**MARBLE CHIMNEY PIECES.**—Upwards of 300 on View, from 25s. to 200 guineas. Tombs, Monuments, Head and Foot Stones, Fountains, Vases, Tables, Pedestals, Sculptured Groups, Figures, &c. Manufactured: Carrara, Italy; Brussels; and at the Foreign and British Marble Galleries, 17, Newman Street, Oxford Street, London, W. EDWARDS, EDWARDS, & CO., Proprietors. Vide "Building News," Feb. 13, 1857, "WORKS IN MARBLE."

### PREPARED FOOD FOR INFANTS.

ANALYSED AND APPROVED BY THE LATE DR. ANDREW URE, AND RECOMMENDED BY THE MEDICAL PROFESSION.

#### T. & D. CALLARD AND BOWSER

Begin to solicit attention to their "Prepared Food for Infants," having obtained, by their process of manufacture, a light, nutritious, unmedicated, Farinaceous Food, not having the astringent properties of so many articles now in use, they submit it to the public at a price that places it within the reach of all.



EXTRACT FROM THE "MEDICAL CIRCULAR," Oct. 24, 1855.

"We can strongly recommend the 'Prepared Food for Infants,' manufactured by the Messrs. Callard and Bowser, as by a peculiar process of their own, which we have examined, the outer coverings of the starch granules are destroyed, and the farina converted into gum and dextrine, which, of course, are most easy of digestion. It is also stated by Dr. Ure to be devoid of those binding qualities so objectionable in most other kinds of Infants' Food." Manufactured by T. & D. Callard and Bowser, St. John's Wood, London. 1 lb. canister, 1s.

A Sample Canister forwarded by the Manufacturers on receipt of Fifteen Postage Stamps. To be obtained by order of most respectable Chemists, Grocers, and Confectioners in the Kingdom.

### PELICAN LIFE INSURANCE COMPANY.

Established in 1797.

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Moderate Rates of Premium with Participation in Profits.  
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Age	Without Profits.	With Profits.	Age	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

ROBERT TUCKER, Secretary.

#### SPECIAL NOTICE.

### THIRD DIVISION OF PROFITS.

THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid. Parties insuring with this Company do not incur the risk of co-partnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

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MARKING all kinds of Linen, Silk, Cotton, Coarse Towels, &c., with the PATENT ELECTRO-SILVER PLATES, prevents the ink spreading, and never washes out. Initial Plate, 1s.; Name, 2s.; set of Numbers, 2s.; Crest, 5s.; with directions for use sent, post free, for stamps. Movable alphabets and stamps with shifting dates.—T. CULLETON, Patentee, Heraldic Engraver to the Queen, 2, Long Acre (one door from St. Martin's Lane). No Travellers employed.

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FISHER'S NEW DRESSING BAG.  
Catalogues Post Free.

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Is now generally admitted to be the most efficient Medicine for Diseases of the CHEST and LUNGS, and for the speedy Cure of ASTHMA, COUGHS, COLDS, INFLUENZA, &c.

\* Ask for SPENCER'S PULMONIC ELIXIR.

Prepared only by T. ROBERTS & CO., 8, Crane Court, Fleet Street, London.

And Sold Wholesale and Retail by their Appointment, by E. EDWARDS, 67, St. Paul's Church Yard.  
BARCLAY & SONS, 95, Farringdon Street.  
BUTTON & CO., 10, Bow Church Yard.  
HANNAY & CO., 63, and SANGER, 150, Oxford Street.

And can be obtained through all respectable Chemists and Medicine Vendors in the Kingdom. In Bottles, at 1s. 1d. and 2s. 9d. each. Directions with each bottle.

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"HOW often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well formed teeth know how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious and mineral substances of an acid nature, and of which the greater part of the cheap tooth-powders of the present day are composed. It is highly satisfactory to point out Messrs. ROWLANDS' Odonto, or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a graceful fragrance to the breath, and to embellish and perpetuate the graces of the mouth."—*Court Journal*.

### ROWLANDS' ODONTO,

A White Powder, prepared from Oriental Herbs with unusual care, and transmitted to this country at a great expense. This unique compound will be found of inestimable value in preserving and beautifying the Teeth, strengthening the Gums, and in giving sweetness and perfume to the breath.—Price 2s. 6d. per box.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

#### A CLEAR COMPLEXION.

### GODFREY'S EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance, being at once a most fragrant perfume and delightful cosmetic. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, scurf, &c.; clear it from every humour, pimple, or eruption; and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful. In the process of shaving it is invaluable, as it allays the irritation and smarting pain, annihilates every pimple and all roughness, and renders the skin smooth and firm. It protects the skin from the effects of the cold winds and damp atmosphere which prevail during the winter months, and will be found beyond all praise to use as a Family Lotion on all occasions.

Sold in Bottles, price 2s. 9d., with Directions for using it, by all Medicine Vendors and Perfumers.

#### TWENTY SHILLINGS PER DOZEN.

### DENMAN'S SOUTH AFRICAN PORT.

DENMAN'S

#### SOUTH AFRICAN SHERRY.

Body, Softness, fine Aroma, with freedom from acidity, combined with purity.

Highly recommended for Families, Invalids, and Charitable purposes.

"Pure and cheap Wines are introduced by Mr. J. L. DENMAN. Those who have lived in South Africa know well the quality of these Wines, and those who do not we recommend to try them."—*Vide United Service Gazette*, Nov. 22, 1856.

"Having tasted these Wines, we say to those who like wine possessing richness without sweetness, dryness without acidity, and body without brandy, by all means give them a trial."—*Vide Bell's Weekly Messenger*, Jan. 17, 1857.

"Mr. J. L. DENMAN now supplies these wines at 20s. per dozen; and as it is our rule not to speak in commendation of articles of which we are ignorant, it gives us much pleasure confidently to recommend these wines to our readers."—*Vide John Bull*, and *Britannia*, Jan. 17, 1857.

Bottles included. Packages allowed for when returned.

Terms Cash.

A Sample Bottle for Twenty-four stamps.

Country Orders must contain a remittance. Cheques to be crossed "Bank of London."

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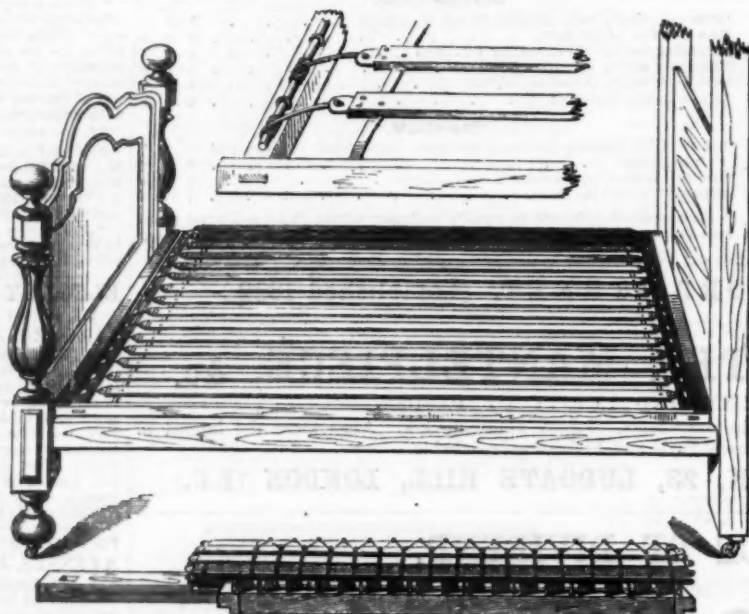
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# THE ART-JOURNAL ADVERTISER.

No. 233.

LONDON: NOVEMBER,

1857.

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3. St. Thomas, Charterhouse, Goswell Street.

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All Policy Stamps and Medical Fees are paid by the Company. By recent enactments, persons are exempt, under certain restrictions, from Income Tax, as respects so much of their income as they may devote to Assurances on Lives.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post-free on application at the Office, or to any of the Company's Agents.

## PELICAN LIFE INSURANCE COMPANY.

Established in 1797.

70, Lombard Street, City, and 57, Charing Cross, Westminster.

## DIRECTORS.

ROBERT GURNEY BARCLAY, Esq. HENRY GRACE, Esq.  
WILLIAM COTTON, D.C.L., F.R.S. KIRKMAN D. HODGSON, Esq., M.P.  
OCTAVIUS EDWARD COOFE, Esq. HENRY LANCELOT HOLLAND, Esq.  
JOHN DAVES, Esq. BENJAMIN SHAW, Esq.  
WILLIAM WALTER FULLER, Esq. MATTHEW WHITING, Esq.  
JAMES A. GORDON, M.D., F.R.S. M. WYVILL, Jun., Esq., M.P.

This Company offers

## COMPLETE SECURITY.

Moderate Rates of Premium with Participation in Profits. Low Rates without Profits.

## LOANS

In connection with Life Assurance on approved security, in sums of not less than £500.

## ANNUAL PREMIUM

required for the Assurance of £100 for the whole term of life:—

Age	Without Profits.	With Profits.	Age	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

ROBERT TUCKER, Secretary.

## SPECIAL NOTICE.

## THIRD DIVISION OF PROFITS.

THE unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of copartnership, as is the case in Mutual Offices.

ESTABLISHED NEARLY A QUARTER OF A CENTURY.

ANNUAL INCOME UPWARDS OF £136,000.

The Funds or Property of the Company as at 31st December, 1857, amounted to £593,930 8s. 9d., invested in Government and other approved Securities.

## UNITED KINGDOM LIFE ASSURANCE COMPANY,

8, WATERLOO PLACE, PALL MALL, LONDON. (S.W.)

The Hon. FRANCIS SCOTT, M.P., Chairman.

CHARLES BERWICK CURTIS, Esq., Deputy-Chairman.

(By Order)

P. MACINTYRE, Secretary.

## CLOCKS FOR THE MANTELPIECE, &c.

GREAT BEAUTY AND PURITY OF DESIGN.

Works, the very best, having the latest improvements. Prices unusually low. Assortment the largest in London. General Style and Finish irreproachable.

THOMAS PEARCE &amp; SON, 23, LUDGATE HILL, LONDON (E.C.)

## ALLENS' ILLUSTRATED CATALOGUE,

Containing Size, Price, and Description of upwards of 500 Articles, consisting of

PATENT PORTMANTEAUS, TRAVELLING BAGS, LADIES' PORTMANTEAUS, DESPATCH BOXES  
WRITING DESKS, DRESSING CASES AND OTHER TRAVELLING REQUISITES

Forwarded on receipt of two Stamps.



Allens' Patent Solid Leather Quadruple Portmanteau. Bramah Lock.



Allens' Patent Travelling Bag, with Square Opening.



Allens' Patent Russia Leather Despatch Box, Bramah Lock, with or without Dressing Case.

Manufacturers of Portable Barrack and Camp Furniture, and Military Outfitters (see separate Catalogue).

J. W. &amp; T. ALLEN, 18 &amp; 22, WEST STRAND.



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PRICES ALL REDUCED FOUR PENCE PER POUND.

## THE BEST AND CHEAPEST TEAS IN ENGLAND

ARE AT ALL TIMES TO BE OBTAINED OF

**PHILLIPS AND COMPANY, TEA MERCHANTS,**

8, KING WILLIAM STREET, CITY, LONDON.

STRONG CONGOU TEA, 2s. 8d., 2s. 10d., 3s.

GOOD COFFEE, 1s.

PRIME COFFEE, 1s. 1d., 1s. 2d., and 1s. 3d.

RICH SOUCHONG TEA, at 3s. 2d., 3s. 4d., 3s. 8d., 4s., 4s. 4d.

RICH MOCHA COFFEE, 1s. 4d., 1s. 6d., 1s. 8d.

TEAS, COFFEES, and SPICES, sent carriage free to any Railway Station or Market Town in England, if to the value of 40s., or upwards. By this liberal arrangement, those residing at a distance can enjoy all the advantages of the London Markets for Tea, Coffee, and Colonial Produce, just as though they were residing in London.

**PHILLIPS AND COMPANY, TEA AND COLONIAL MERCHANTS,**

8, KING WILLIAM STREET, CITY, LONDON.

A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.

**SUGARS ARE SUPPLIED AT MARKET PRICES.**

Samples of Tea and Coffee are also open for inspection in Case No. 5, in the South Eastern Gallery of the CRYSTAL PALACE.



**ANTONI FORRER,**

**ARTIST IN HAIR & JEWELLERY**

TO THE QUEEN, BY APPOINTMENT,

Removed from 136, Regent Street,

TO

24, BAKER STREET, PORTMAN SQUARE,

OPPOSITE THE BAZAAR.

ANTONI FORRER has no connexion whatever with 136, Regent Street.

### SPENCER'S PULMONIC ELIXIR

Is now generally admitted to be the most efficient Medicine for Diseases of the CHEST and LUNGS, and for the speedy Cure of ASTHMA, COUGHS, COLDS, INFLUENZA, &c.

Ask for SPENCER'S PULMONIC ELIXIR.

Prepared only by T. ROBERTS & CO., 8, Crane Court, Fleet Street, London.

And Sold Wholesale and Retail by their Appointment, by E. EDWARDS, 67, St. Paul's Church Yard. BARCLAY & SONS, 95, Farringdon Street. SUTTON & CO., 10, Bow Church Yard. HANNAY & CO., 63, and SANGER, 150, Oxford Street. And can be obtained through all respectable Chemists and Medicine Vendors in the Kingdom. In Bottles, at 1s. 1d. and 2s. 3d. each. Directions with each bottle.

### CHUBB'S LOCKS.

With all the Recent Improvements.

### STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.

Complete Lists of Sizes and Prices may be had on application. CHUBB & SONS, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 16, Market Street, Manchester; and Horsley Fields, Wolverhampton.

### SCHWEPPE'S

### MALVERN SELTZER WATER

Is Manufactured from the Pure Water of the Holy Well, (leased by J. S. & Co.) and possesses all the celebrated properties of the original Naasau Spring.

### SCHWEPPE'S

Soda, Magnesia, Potass Waters, and Lemonade are manufactured as usual. Every bottle is protected by a label.

### THE PEN SUPERSEDED.

MARKING all kinds of Linen, Silk, Cotton, Coarse Towels, &c., with the PATENT ELECTRO-SILVER PLATES, prevents the Ink spreading, and never washes out. Initial Plate, 1s.; Name, 2s.; set of Numbers, 2s.; Crest, 5s.; with directions for use sent, post free, for stamps. Movable alphabets and stamps with shifting dates.—T. CULLETON, Patentee, Heraldic Engraver to the Queen, 2, Long Acre (one door from St. Martin's Lane). No Travellers employed.

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188, STRAND.

FISHER'S PORTMANTEAUS AND TRAVELLING BAGS.

FISHER'S NEW DRESSING BAG.

Catalogues Post Free.

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### DR. DE JONGH'S LIGHT-BROWN COD LIVER OIL

Has now, in consequence of its marked superiority over every other variety, secured the entire confidence and almost universal preference of the most eminent Medical Practitioners as the most speedy and effectual remedy for CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, RHEUMATISM, SCIATICA, DIABETES, DISEASES OF THE SKIN, NEURALGIA, RICKETS, INFANTILE WASTING, GENERAL DEBILITY, and ALL SCROFULOUS AFFECTIONS.

Its leading distinctive characteristics are:—

COMPLETE PRESERVATION OF ACTIVE AND ESSENTIAL PRINCIPLES.

INVARIABLE PURITY AND UNIFORM STRENGTH.

ENTIRE FREEDOM FROM NAUSEOUS FLAVOUR AND AFTER-TASTE.

RAPID CURATIVE EFFECTS, AND CONSEQUENT ECONOMY.

From the "DUBLIN MEDICAL PRESS."

"Whatever scepticism may exist respecting the medicinal virtues of this remedy, no doubt can reasonably be entertained that Dr. de Jongh's Light-Brown Cod Liver Oil possesses them; and this it is of importance to establish at a time when so much impure and adulterated Oil is offered for sale, and freely accepted by practitioners as sufficient for the purposes of routine practice. It is well that practitioners should be enabled to secure for patients some genuine kind, upon which they can place firm reliance, in cases demanding all the advantages which this agent can afford."

Sold ONLY in IMPERIAL Half-pints, 2s. 6d.; Pints, 4s. 9d.; Quarts, 8s.; and bottled and labelled with Dr. de Jongh's stamp and signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HARFORD, & CO., sole British Consignees, 77, Strand, London; and by many respectable Chemists and Druggists.

Proposed substitutions of other kinds of Cod Liver Oil should be strenuously resisted, as they proceed from interested motives, and will result in disappointment to the purchaser.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

### TEETH.

MESSRS. GABRIEL.

If you wish a set, or partial set of Teeth, with absolute perfection and success, it is positively necessary to peruse the pamphlet "Messrs. Gabriel on the Loss and Restoration of the Teeth" (sent on receipt of a stamped envelope, or gratis on application), wherein their new system of fixing artificial teeth and gums without springs or wires, or without any pain, is fully explained; it is impossible to distinguish them from the natural ones. Messrs. Gabriel will undertake the most difficult cases, wherein others have failed, upon the understanding that they be returned unless fully answering for mastication and articulation. All work issued from their establishment bears their mark, for which they hold themselves responsible. Their charges are, in proportion to quality, lower than any advertised. Established 1804. Observe number particularly.

33, LUDGATE HILL,

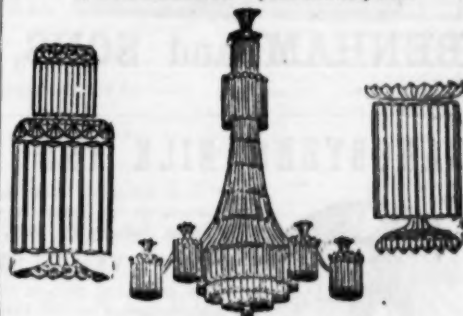
PATENT WHITE ENAMEL FOR FRONT TEETH.

Avoid the spurious imitations. The genuine can only be obtained as above, or at

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Consultation gratis.

**THOMAS PEARCE & SON,**  
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The largest and most beautiful Stock of **CRYSTAL CHANDELIERS & LUSTRES** in London (for either Gas or Candles), all designed and manufactured by THOMAS PEARCE & SON.

A great variety of new and good patterns in **DINNER, DESSERT, TEA, AND TOILET SERVICES,**

at prices to suit every class of purchasers.

### RICHLY-CUT TABLE GLASS

of singularly beautiful quality, comprising Decanters, Wine Glasses, Tumblers, Carafes, &c., and every other article that can be required for the Table.

THE SELECTION OF

**ORNAMENTS FOR THE MANTELPIECE,** &c., continues unrivalled for its great variety, uncommon character, and good taste.

The whole Stock offers advantages to PARTIES FURNISHING not to be met with elsewhere, while the prices are lower than usual. ESTABLISHED UPWARDS OF 60 YEARS.

### SOLERA

### AMONTILLADO SHERRIES.

Guaranteed, 1834 VINTAGE, 54s. per Dozen.

QUEEN ISABELLA'S FAVOURITE WINES, as used at the ROYAL TABLE OF SPAIN.

These WINES are totally distinctive in their characters—the SOLERA possessing great body and richness, the AMONTILLADO peculiar delicacy and dryness, combined with full, nutty flavour: each possessing in common all the qualities of first class WINES, rendering them at once the FINEST SHERRIES ever imported, and eminently suited to the PALATE of those who are able to appreciate and enjoy Wines of a really high class character.

Packages allowed for when returned.

Terms Cash.

Country Orders must contain a remittance. Cheques to be crossed "Bank of London."

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Counting-house entrance, first door on the left up Railway Place.

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**DESIGNERS & ENGRAVERS UPON WOOD,**  
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Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

For Specimens see "Art-Journal," "Leisure Hour," &c.

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RESPECTFULLY ANNOUNCE THAT THEIR

## SPRING MATTRESS, TUCKER'S PATENT,

IS KEPT IN STOCK BY MOST RESPECTABLE

**UPHOLSTERERS AND BEDDING WAREHOUSEMEN,**

IN LONDON AND THE COUNTRY.



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WIGMORE STREET, LONDON,

Having completed the Alterations and Enlargement of their Premises, invite attention to their extensive suite of Show-rooms.



## STOVES, FENDERS, & FIRE-IRONS,

THE LARGEST AND BEST SELECTION IN LONDON.

KITCHEN RANGES and COOKING APPARATUS, Gas Fittings, Baths, &c., for large or small Establishments.

CUTLERY, ELECTRO-PLATE, IRON and BRASS BEDSTEADS, and BEDDING, and every description of General Furnishing Ironmongery.

## FLAVEL'S PRIZE KITCHENER,

The only Kitchen Range which obtained a Prize Medal and Special Approbation at the Great Exhibition, 1851.

FLAVEL'S PRIZE KITCHENER is strongly recommended for its simplicity of construction and its economy and cleanliness in use. It is made from 3 feet to 18 feet in width, suitable for large or small establishments, and may be arranged to supply a Bath, Steam Kettles, Steam Closet, &c. It is an effectual cure for Smoky Chimneys.

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ALSO IN THE HARDWARE COURT OF THE CRYSTAL PALACE, SYDENHAM.

## SANGSTERS' SILK AND ALPACA UMBRELLAS ON FOX'S PARAGON FRAMES.



"It is impossible to enumerate all the little contrivances that have helped to bring about increased longevity, such, for example, as the Umbrella, which was so much ridiculed on its first introduction, and is now such a universal friend."—*Vide Times*, January 11, 1856.

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The continued rise in Silk has rendered the use of ALPACA for UMBRELLAS completely indispensable, and the manufacturers at BRADFORD are producing it in quality so nearly approaching Silk, that it can scarcely be distinguished from it, whilst its superiority in point of wear is well known.

From the experience of the last four years, W. and J. S. are so convinced of the superiority of the Paragon frames, that they continue to repair, if necessary, without any charge, all that may be purchased at any of their establishments, viz.—

140, REGENT STREET,  
94, FLEET STREET,

10, ROYAL EXCHANGE,  
75, CHEAPSIDE.

SHIPPERS SUPPLIED.



## IMPERIAL LIFE ASSURANCE COMPANY,

1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

T. GEORGE BARCLAY, Esq., Chairman. | MARTIN T. SMITH, Esq., M.P., Deputy-Chairman.

ONE-THIRD of the Premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

FOUR-FIFTHS, or 80 per cent. of the Profits are assigned to Policies every 10th year, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

At the fifth appropriation of Profits for the five years terminating January 31, 1856, a Reversionary Bonus was declared of £1 10s. per cent. on the sums insured, and subsisting additions for every Premium paid during the five years. This Bonus, on Policies of the longest duration, exceeds £2 6s. per cent. per annum on the original sums insured, and increases a Policy of £1,000 to £1,638.

Proposals for Insurances may be made at the chief office, as above; at the branch office, 16, Pall Mall, London; or to any of the agents throughout the kingdom.

### BONUS TABLE—Showing the additions made to Policies of £1,000 each.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1851.	Sum Payable after Death.
1820 . . . . .	£ s. d. 523 14 0	£ s. d. 114 5 0	£ s. d. 1638 1 0
1825 . . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . . .	185 3 0	88 17 0	1274 0 0
1840 . . . . .	128 15 0	84 13 0	1213 8 0
1845 . . . . .	65 15 0	79 18 0	1146 13 0
1850 . . . . .	10 0 0	75 15 0	1085 15 0
1855 . . . . .	—	15 0 0	1015 0 0

And for intermediate years in proportion.

The next appropriation will be made in 1861.

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

## BANK OF DEPOSIT.

No. 3, PALL MALL EAST, LONDON.

ESTABLISHED A.D. 1844.

**PARTIES** desirous of INVESTING MONEY are requested to examine the plan of this Institution, by which a high rate of Interest may be obtained with perfect security.

The Interest is payable in January and July, at the Head Office in London, and may also be received at the various Branches, or through Country Bankers, without delay or expense.

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Prospectuses and Forms for opening Accounts sent free on application.

### KEATING'S COUGH LOZENGES.

A SAFE and CERTAIN REMEDY for COUGHS, Colds, Hoarseness, and other Affections of the Throat and Chest. In INFLUENZA, CONSUMPTION, ASTHMA, and WINTER COUGH, they are unfailing. Being free from every hurtful ingredient, they may be taken by the most delicate female or the youngest child; while the PUBLIC SPEAKER and PROFESSIONAL SINGER will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and also a powerful auxiliary in the production of MELODIOUS ENUNCIATION.

Prepared and Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists.

### KEATING'S PALE NEWFOUNDLAND COD

LIVER OIL, perfectly pure, nearly tasteless, and free from adulteration of any kind, having been analyzed, reported on, and recommended by Professors TAYLOR and THOMSON, of Guy's and St. Thomas's Hospitals, who, in the words of the late Dr. FENNER, say, that "The finest Oil is that most devoid of colour, odour, and Acidity," characters this will be found to possess in a high degree. Half-pints, 1s. 6d., Pints, 2s. 6d., Quarts, 4s. 6d., and Five-pint Bottles, 10s. 6d., Imperial Measure. 79, St. Paul's Churchyard, London.



SURPRISING CURE OF ASTHMA OF 10 YEARS' STANDING

### DR. LOCOCK'S PULMONIC WAFERS.

Sir,—I have for the last ten years been afflicted with an asthma, during which time I have tried every known remedy, and have had the best medical advice possible for me to get. In fact, I have spent from £40 to £50 on medical advice alone, and all to no avail; and I gave up all hopes of ever having the disease removed, until I was recommended to try Dr. Locock's Wafers. I purchased two small boxes and one large one, three months since, by which I am now perfectly cured, and beg to return many thanks. (Signed) HENRY BISHTON.

To Mr. John J. Williams, Chemist, Tipton.

### DR. LOCOCK'S PULMONIC WAFERS

Give instant relief and a rapid cure of asthma, coughs, and all disorders of the breath and lungs.

### TO SINGERS AND PUBLIC SPEAKERS

They are invaluable for clearing and strengthening the voice. They have a most pleasant taste. Price 1s. 1½d., 2s. 9d., and 11s. per box. Sold by all Druggists.

### DR. LOCOCK'S COSMETIC.

A delightfully fragrant preparation for IMPROVING AND BEAUTIFYING THE COMPLEXION, rendering the skin clear, soft, and transparent, removing all eruptions, freckles, sunburn, tan, pimples, and roughness—curing gnaw bites, and the stings of insects. In the process of shaving it allays all smarting, and renders the skin soft and smooth. Sold in bottles, at 1s. 1½d., 2s. 9d., & 4s. 6d. each, by all respectable Chemists.



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Buyers of the above are requested, before finally deciding, to visit

## WILLIAM S. BURTON'S SHOW-ROOMS.

They contain such an assortment of FENDERS, STOVES, RANGES, FIRE-IRONS, AND GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with bronzed ornaments and two sets of bars, £4 14s. to £13 13s.; ditto, with ornolu ornaments and two sets of bars, £5 5s. to £22; bronzed fenders, with standards, from 7s. to £5 12s.; steel fenders, from £2 15s. to £11; ditto, with rich ornolu ornaments, from £2 15s. to £18; fire-irons, from 1s. 9d. the set to £4 4s. "The Burton," and all other patent stoves, with radiating hearth-plates. All which he is enabled to sell at these very reduced charges—first, from the frequency and extent of his purchases; and secondly, from those purchases being made exclusively for cash.

### WILLIAM S. BURTON'S GENERAL FURNISHING IRONMONGERY CATALOGUE

MAY BE HAD GRATIS, AND FREE BY POST.

It contains upwards of 400 Illustrations of his illimited Stock of Electro and Sheffield Plate, Nickel Silver and Britannia Metal goods; Stoves, Fenders, Marble Mantelpieces, Kitchen Ranges, Gaseliers, Tea Urns and Kettles; Clocks, Table Cutlery, Baths and Toilet Ware, Turnery, Iron and Brass Bedsteads, Bedding, Bed Hangings, &c. &c., with Lists of Prices, and Plans of the SIXTEEN LARGE SHOW-ROOMS, at

39, OXFORD STREET, W.; 1, 1a, 2, & 3, NEWMAN STREET; and 4, 5, & 6, PERRY'S PLACE, LONDON.

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(As exhibited in the Fountain at the Crystal Palace) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a Pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 1s., 2s. 6d., and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 8s., including Brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sonnet Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Benzoline removes Grease, Oil, Paint, and other spots from Silk, Cloth, Velvet, Carpet, &c., and cleans Kid Gloves equal to new, Price 1s.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

EUGENE RIMMEL, 96, STRAND, W.C.

And at the Perfume Fountains, CRYSTAL PALACE, Sydenham.



### JAMES RYAN,

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### COMPOSITION ORNAMENT AND FRAME MANUFACTURER AND GOLDBEATER.

CARVERS, GILDERS, and UPHOLSTERERS, are informed that they can be supplied with GLASS AND PICTURE FRAMES, CONSOLE TABLES, GIRANDOLES, BRACKETS, CORNICES, TRIPODS, AND CANDELABRA;

ALSO FANCY WOOD MOULDINGS, IN LENGTHS OR JOINED INTO FRAMES.

The only House in London where every article is manufactured on the Premises.

A FEW FINE PICTURES FOR SALE.

GLASS



SHADES

FOR THE PROTECTION OF ALL ARTICLES WHICH MAY BE INJURED BY EXPOSURE;

### AQUARIA AND FERN CASES,

IN A VARIETY OF SHAPES AND SIZES;

PLATE GLASS; PATENT PLATE GLASS;

SHEET AND CROWN WINDOW GLASS; ROLLED ROUGH PLATE AND HORTICULTURAL SHEET GLASS; PAINTED, STAINED, AND ORNAMENTAL WINDOW GLASS;

### GLASS FOR PHOTOGRAPHIC PURPOSES.

WHOLESALE AND RETAIL AT

### CLAUDET AND HOUGHTON'S,

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LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

### DURABILITY OF GUTTA PERCHA TUBING.

MANY inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial. "March 10th, 1862.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

### THE TEETH AND HEALTH.

"HOW often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well formed teeth knew how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious and mineral substances of an acid nature, and of which the greater part of the cheap tooth-powders of the present day are composed. It is highly satisfactory to point out Messrs. ROWLANDS' ODONTO, or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a graceful fragrance to the breath, and to embellish and perpetuate the graces of the mouth."—*Court Journal*.

### ROWLANDS' ODONTO,

A White Powder, prepared from Oriental Herbs with unusual care, and transmitted to this country at a great expense. This unique compound will be found of inestimable value in preserving and beautifying the Teeth, strengthening the Gums, and in giving sweetness and perfume to the breath.—Price 2s. 6d. per box.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

A NEW DISCOVERY.—MR. HOWARD, Surgeon-Dentist, 52, Fleet Street, has introduced an entirely NEW DESCRIPTION OF ARTIFICIAL TEETH, fixed without Springs, wires, or ligatures. They so perfectly resemble the natural Teeth as not to be distinguished from the original by the closest observer; they will NEVER CHANGE COLOUR or DECAY, and will be found very superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will give support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.

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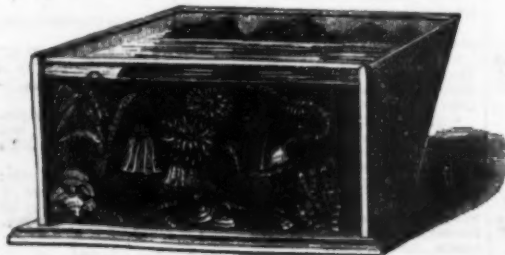
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1830 . . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . . .	185 3 0	88 17 0	1274 0 0
1840 . . . . .	128 15 0	84 13 0	1213 8 0
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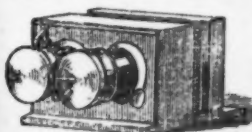
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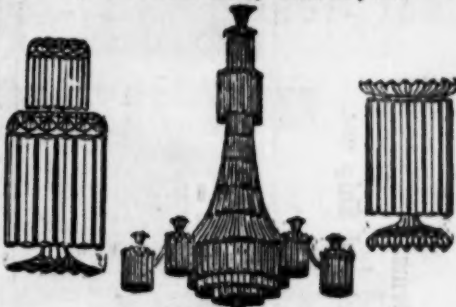
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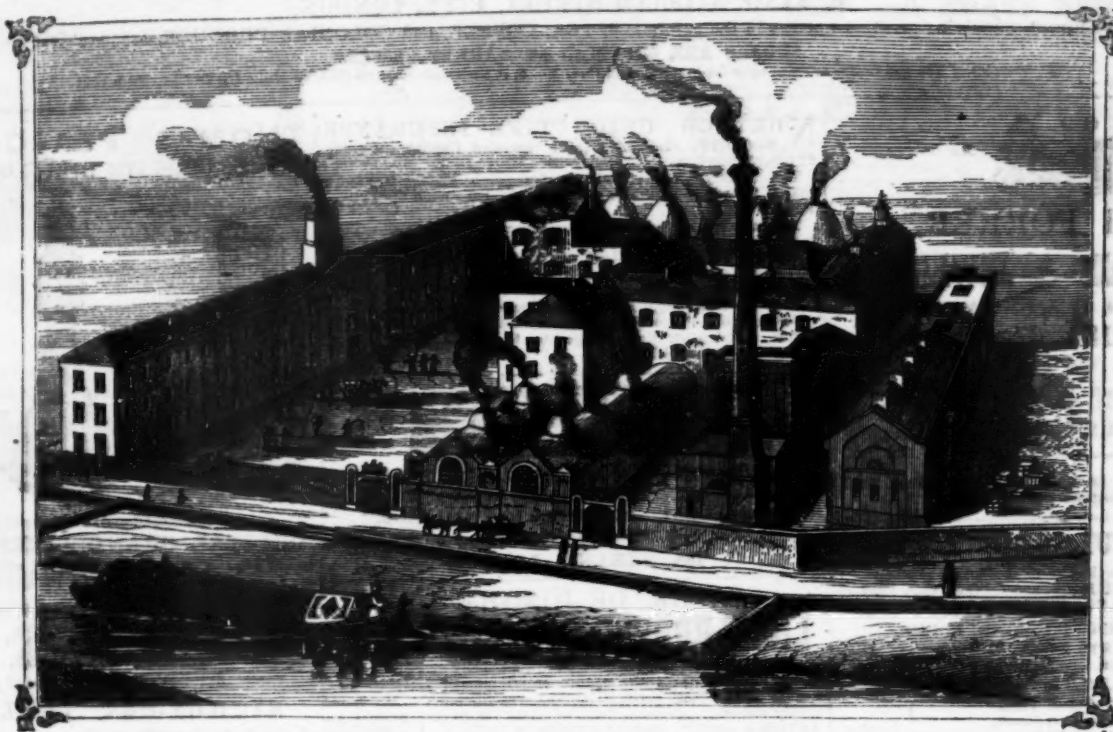


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